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VATICAL MUSEUMS AND GALLERIES

TO THE VATICAN MUSEUM
OF SCULPTURE

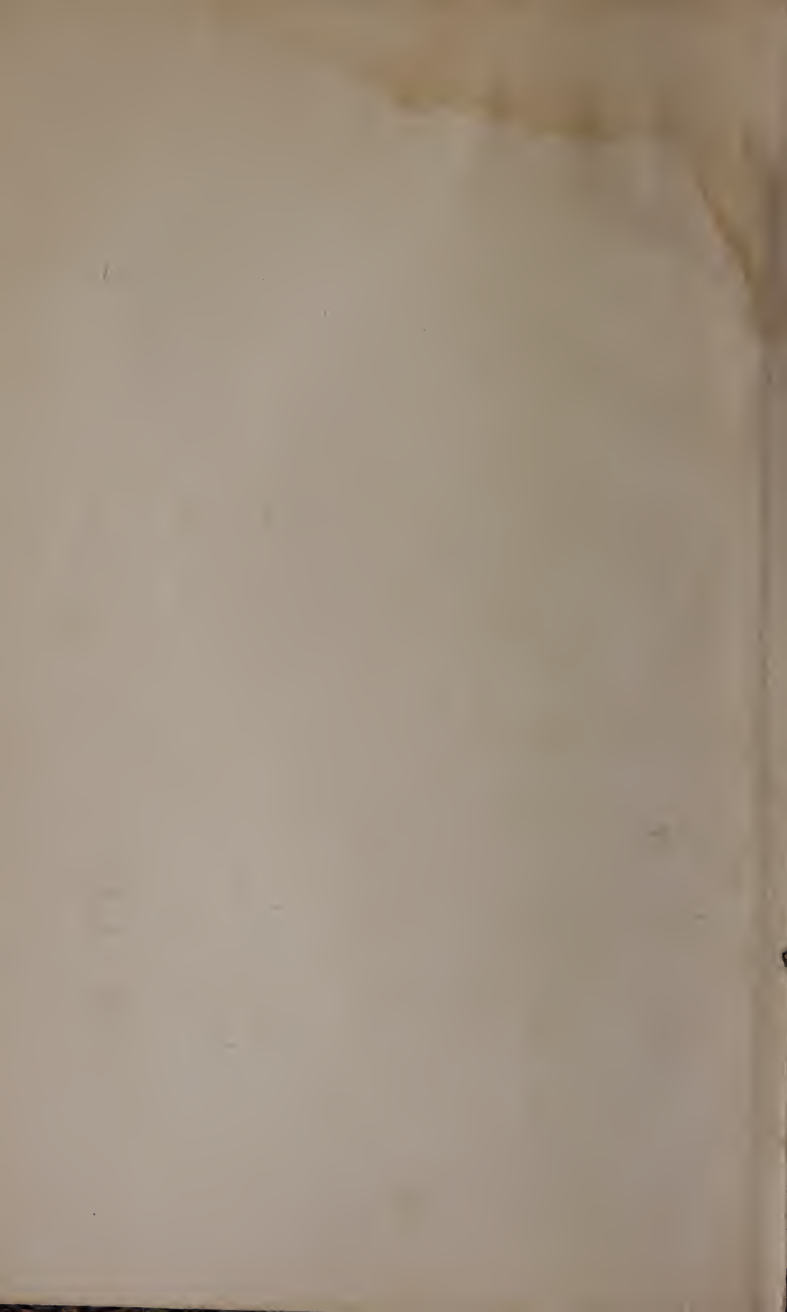


LOND
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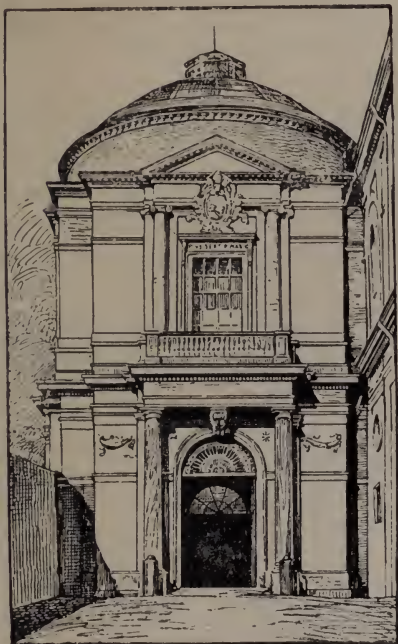


BILLY LIETS

PONTIFICAL MUSEUMS AND GALLERIES

I.

GUIDE TO THE VATICAN MUSEUM OF SCULPTURE



ROME

VATICAN POLYGLOT TYPOGRAPHY

1909

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Rome, 1st april 1909.



PREFACE.

THE Prefecture of the Sacred Apostolical Palace begins with this volume a series of hand books to the Museums and Galleries of the Vatican, which, going back to the series commenced with guides of the Egyptian Museum and the Christian Museum of the Lateran, edited by Comm. O. Marucchi, goes on parallel with the great edition of the Artistic, Archeological and Numismatic Collections of the Apostolical Palaces ¹.

¹ Two volumes of this series have already been published:

1.^o *The ivories of the Profane and Sacred Museums of the Vatican Library* with an introduction and catalogue by Baron R. KANZLER.

2.^o *Nozze Aldobrandine the landscapes with scenes from the Odyssey and the other ancient mural paintings of the Vatican Library and the Pontifical Museums* with an introduction by Comm. Dr. B. NOGARA.

Others, some of which are in preparation and others in the press, are:

3.^o *Catalogue of coins, leaden bulls and Papal medals of the Numismatic Gallery in the Vatican Library*, compiled by Cav. G. SERAFINI.

4.^o *The ancient mosaics of the Pontifical Palaces* with an introduction by Comm. Dr. B. NOGARA.

5.^o *The Regolini-Galassi tomb and the prehistoric objects in the Etruscan Museum* with an introduction by Comm. B. NOGARA and Prof. G. PINZA.

6.^o *The ancient vases of the Etruscan Museum and of the Vatican Library* by Comm. Dr. B. NOGARA.

In carrying out this design ¹ the editors of this volume intend to compile a work useful to all lovers of art and antiquity as well as to all devoted to these studies.

For this reason, in the description of the monuments we have purposely omitted the indications of measures, the bibliographical notes and the details of critical discussions about the age and authors of the various objects, those observations being unnecessary to those who simply visit a Museum or a Gallery, while those who are devoted to these studies may find such details in other books ².

The Prefecture of the Sacred Apostolical Palaces, with this series, intends to give a moderate and exact description of those collections which might be completed in a shorter period and, from its appearance and contents, be suitable to every kind of visitor.

¹ The execution of the plan was placed in the hands of the general direction of the Museums and Galleries of the Vatican, which entrusted Comm. Prof. O. Marucchi, the archeologist of the Museums and special Director of the Egyptian Museum and of the Christian Museum of the Lateran; and Comm. Dr. B. Nogara, special Director of the Gregorian Etruscan Museum, with this task: Comm. Marucchi prepared the description of the Chiaramonti Museum and the Braccio Nuovo with the short account of the Gallery of the Inscriptions and of the Egyptian Museum; Comm. Nogara the description of the Museum Pio Clementino and of the Gallery of the Candelabra along with the account of the Gallery of the Tapestries and the Etruscan Museum.

² We will quote here the most important works to which the authors of this guide have had recourse:

Il Museo Pio Clementino described by G. BATTISTA and ENNIO Q. VISCONTI; 7 vols., (Roma, 1782-1807).

Il Museo Chiaramonti aggiunto al Pio Clementino, 3 vols.; the first volume with notes by F. A. VISCONTI and G. A. GUATTANI; the second volume with the description of A. NIBBY; the third volume with the description of A. NIBBY and the Amaranziani Monumenti described by L. BIONDI (Roma, 1808, 1817, 1843).

Musei Etrusci quod Gregorius XVI Pont. Max. in Aedibus Vaticanis constituit monimenta linearis picturae exemplis expressa, etc.; 2 vol. (Romae, 1842).

But those which may satisfy the natural curiosity of the visitors and those which are necessary to rightly appreciate the monuments have been retained; such as the indications of time and place where the monuments were found ¹ and those relating to the restorations ².

The engravings in the text mostly reproduce the views of the interior of the rooms and galleries and the most famous monuments, or they form a frame to the different compartments in which the Museum, and therefore the guide, are divided. But they are all intended to give the

Beschreibung der Stadt Rom, vol. II, part. II, by GERHARD and PLATNER. (Stuttgart and Tübingen, 1834).

Führer durch die öffentl. Sammlungen klassischer Alterthümer in Rom, by W. HELBIG, 2 vol. Leipzig (ed. 2) 1899.

Die Sculpturen des Vaticanischen Museums by W. AMELUNG (Berlin, 1903). The first two volumes including the catalogue of the Braccio Nuovo, of the Chiaramonti Museum, of the Cortile della Pigna, the Belvedere, the Gallerie delle Statue, the Sala dei Busti and the Sala degli Animali have been published.

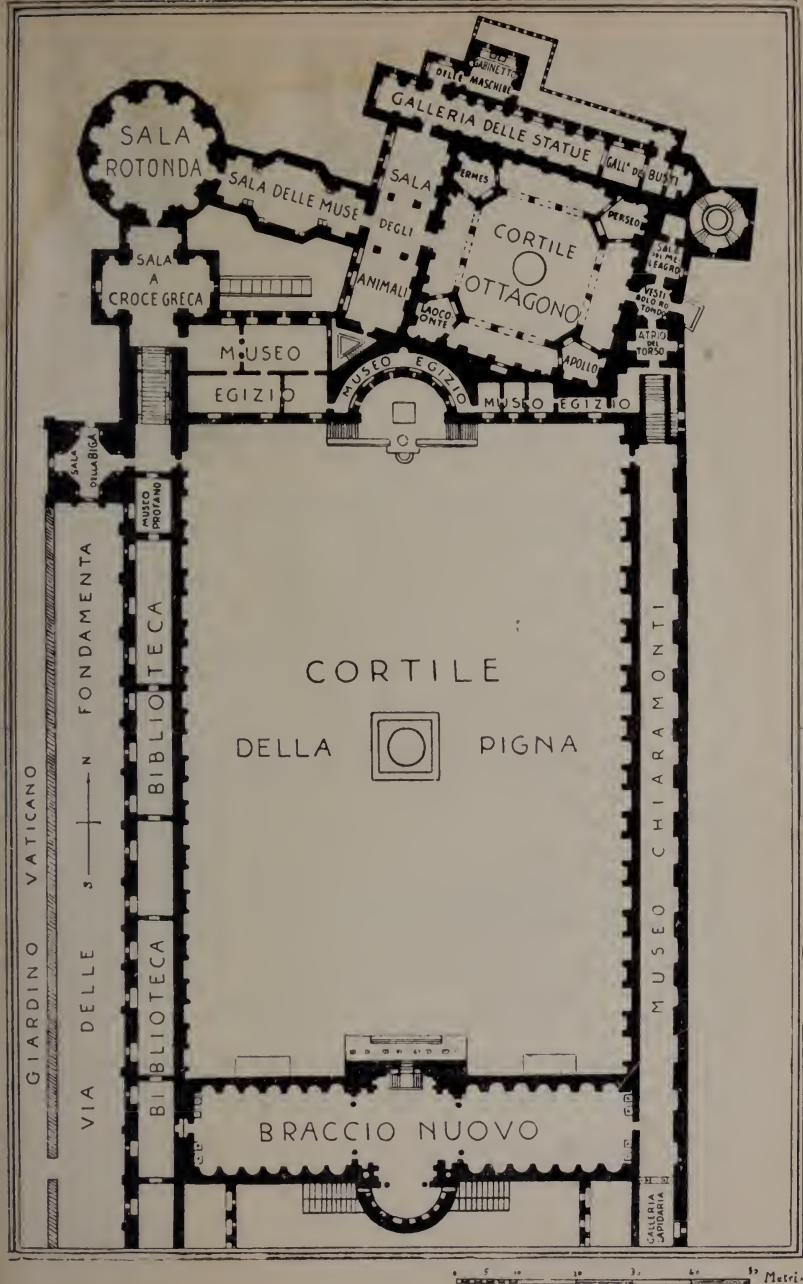
¹ These indications have been given, whenever it was possible to find them, because, as is well known, those who founded the Museum did not regularly take account of the provenance of the monuments.

² The work of restoration has not been all carried out well; therefore it is now considered preferable to leave the monuments as they were found. In the description of the Museum the editors have generally omitted the name of sculptors who carried out the restoration. Nevertheless we may notice here some of those from whom some monuments acquired a new life. The large statue of Antinous in the Round Room (No. 540) was restored by the sculptor *Giovanni Pierantoni*. In the same room the statue of Hercules in gilt bronze (No. 544) was restored in the parts which were deficient by Prof. *P. Tenerani*, and the statue of Claudius (No. 550) by Prof. *P. Galli* who restored the parts wanting in the group of the Satyr holding the infant Bacchus in the Galleria dei Candelabri (No. 148). In the room of the Animals many pieces of sculpture and almost all the restorations were made under Pius VI by *Francesco Franzoni*, who was held in great consideration as a sculptor of animals. In the Braccio Nuovo the statue of the Caryatid was restored by *Thorvaldsen*, the Doryphorus and the Apollo of the villa of Voconius Pollio by Comm. *A. Galli*, who restored also the statues of Cora (Proserpine) in the Gallery of the Statues and the Statue of Semo Sancus in the Galleria dei Candelabri.

visitor a more correct and lasting idea of the monuments and the building which contains them. For the greater convenience of the visitor, the editors have included in this first volume a short account of the *Galleria Lapidaria*, the *Gallery of tapestries*, the Egyptian and Etruscan Museums, which, as the time-table tells us, are open on different days along with the Museum of sculpture; but a more detailed description of these special collections will be compiled and sold in separate volumes ¹.

¹ The guides of the *Galleria Lapidaria* and of the Egyptian Museum are ready for publication.







DAYS OF ADMISSION AND DAYS OF VACATION.

The MUSEUM OF SCULPTURE is open (on payment 1 fr.) on **Mondays, Tuesdays, Wednesdays, Thursdays and Fridays,**

from 10 to 15 (3 p. m.) from the 1st of October to the 31st of May;
from 9 to 13 (1 p. m.) fr. the 1st of June to the 30th of September.

With the same ticket (1 fr), but on different days, the visit to the other Museums and Galleries is allowed.

The GALLERY OF THE CANDELABRA, the GALLERY OF THE TAPES-TRIES, the GALLERY OF THE MAPS, the CAPPELLA SISTINA, the STANZE and LOGGIA BY RAPHAEL and the CAPPELLA BY FRA ANGELICO are open on **Mondays, Wednesdays and Fridays.**

The EGYPTIAN and the ETRUSCAN MUSEUMS with the INSCRIPTION GALLERY and BORGIA APARTMENT are open on **Tuesdays and Thursdays.**

The MUSEUM OF SCULPTURE (except the CABINET OF THE MASKS) is open free on **Saturdays** and the GALLERY OF THE CANDELABRA, the GALLERY OF THE TAPESTRIES, the GALLERY OF THE MAPS, the CAPPELLA SISTINA and the STANZE BY RAPHAEL are open free every last **Saturday** of the month in the following hours:

from 10 to 13 (1 p. m.) from the 1st of October to the 31st of May;
from 9 to 12 from the 1st of June to the 30th of September.

In the GALLERY OF THE MAPS, in the CAPPELLA SISTINA, in the STANZE and LOGGIA BY RAPHAEL, in the CAPPELLA BY FRA ANGE-

LIGO and in the BORGIA APARTMENT, visitors wearing military uniforms are not admitted.

All the Museums and Galleries are closed on **Sundays** and on the following days:

JANUARY	the	1 st	Circumcision.
»	»	6 th	Epiphany.
FEBRUARY	»	2 nd	Purification of the Virgin Mary.
MARCH	»	19 th	S. Joseph.
»	»	25 th	Annunciation.
MAY	»	26 th	S. Philip.
JUNE	»	24 th	S. John the Baptist.
»	»	29 th	S. Peter and Paul.
AUGUST	»	15 th	Assumption of the Virgin Mary.
SEPTEMBER	»	8 th	Nativity of the Virgin Mary.
»	»	29 th	S. Michael.
NOVEMBER	»	1 st	All Saints.
»	»	2 nd	All Souls.
DECEMBER	»	8 th	Conception.
»	»	25 th	Christmas.
»	»	26 th	S. Stephen.
»	»	27 th	S. John the Evangelist.

They are closed also on the last day of Carnival, on Good Friday and Holy Saturday, on Ascension day, on *Corpus Christi*, on the Pope's Coronation day, on the last Thursday of October, and on such other days as special reasons may require.





NOTICE TO VISITORS.

It is forbidden to enter the Museums and Galleries with sticks, umbrellas or dogs and to smoke or make any noise.

It is forbidden to spit on the ground, to touch the objects belonging to the different collections, to soil the walls and monuments with pencil marks or otherwise.

The custodians and those employed in the Museum are strictly forbidden to ask for gratuities or to importune the visitors by speaking to them. The Visitors may make their complaints personally or in writing to the General Direction.

NOTICE TO THE READERS OF THE GUIDE.

The numbering of the monuments was made when the entrance of the Museums was by the Galleria Lapidaria, and thus begins with the Braccio Nuovo and ends with the Room of the Biga. The monuments in the Gallery of the Candelabra have always had a progressive numeration of their own. This description observes the order that the Visitor must follow in his visit to the Museum; therefore it begins with the « Sala a Croce Greca », the first that we find after the entrance, continues with the Round Room to the Braccio Nuovo and the Galleria Lapidaria: then it begins again with the Room of the Biga and ends with the Gallery of the Candelabra. The editors have tried to remedy the inconvenience arising from the discrepancy between the order of the numeration by indicating exactly the place of the monuments.



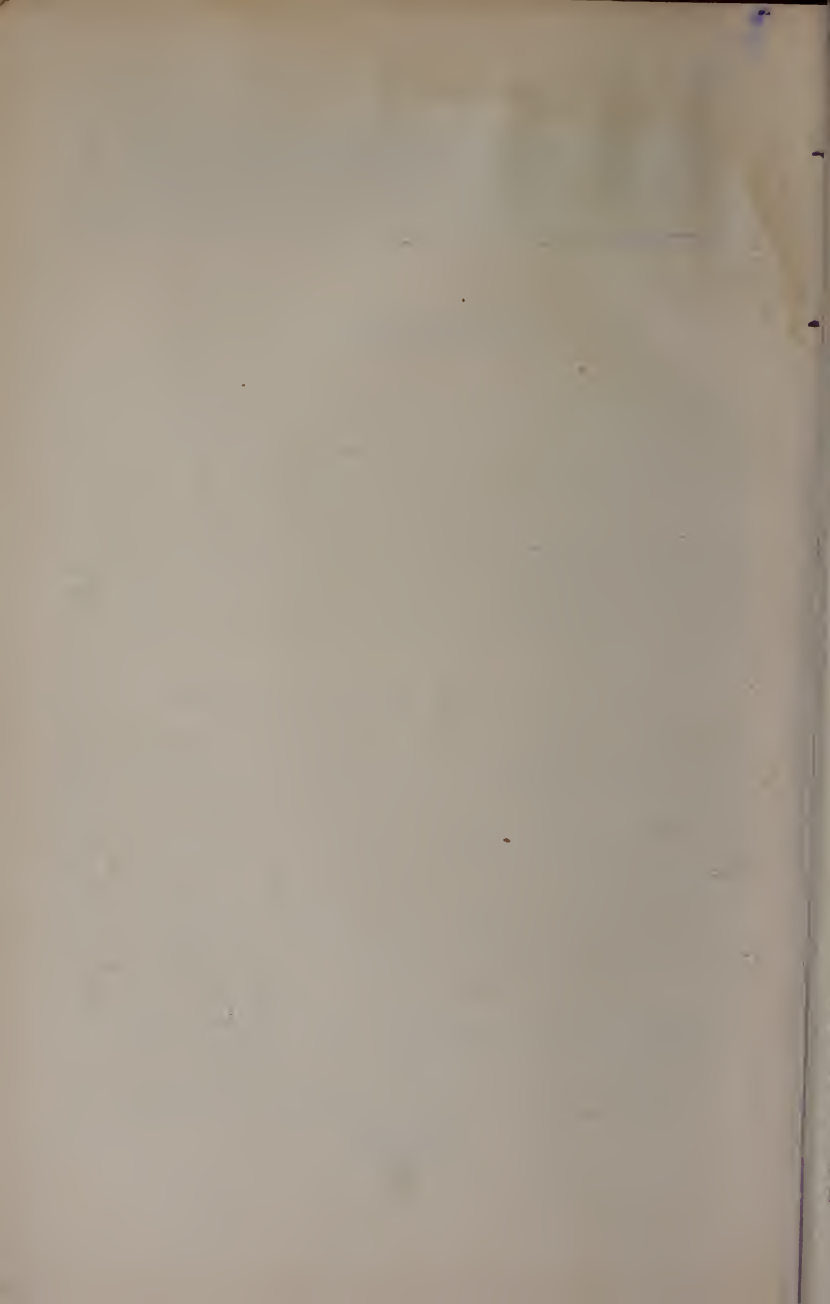


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(*) *The parts marked by an asterisk were compiled by Prof. O. Marucchi; the others by Dr. B. Nogara.*







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VATICAN MUSEUM
OF
SCULPTURE.



The Room a « Grove of Greece ».



THE ROOM « A CROCE GRECA ».

It was built by order of Pius VII by the Architect Michelangelo Simonetti together with the Round room, the Room of the Muses and the large entrance Staircase which, divided into two branches, leads to the upper floor, to the Galleria dei Candelabri, to the Room of the Biga and to the Gregorian Etruscan Museum. This room is so called because it has four equal divisions like the arms of the Greek cross. In the two lateral branches are the great sarcophagi of St. Helena and St. Constantia, at the entrance two Sphinxes: on the opposite side two Telamons (men's figures bearing an entablature) and on the pavement three ancient mosaics.

At the entrance of the room, before the last pair of columns which are at the top of the stair-case, are placed:

578 e 579. Two crouching **Sphinxes** of Egyptian granite.

The Sphinx N. 578, of dark-red granite, comes from the villa of pope Julius III on the via Flaminia: the Sphinx N. 579 in grey granite and somewhat smaller than the other, was found in the reign of Paul V while the steps of the façade of St. Peter's were being constructed.

Towards the round room, at the two sides of the door are placed, as two caryatids:

Two **Telamons** in red Egyptian granite, work of the period of Hadrian, in which, without any real foundation, it has been

thought that there is an attempt to reproduce under Egyptian forms the figure of Antinous. They support two capitals and a rich beam on which, in correspondence with the Telamons, are placed two large vases with handles (n. 1268 and 1269) also in red Egyptian granite, and on the middle of the wall is a round high-relief representing two gladiators fighting with a tiger and a lion.

The lion's head is modern. The two Telamons come from the Villa Adriana where they used to decorate the Canopus, thence they were carried to Tivoli to decorate the entrance of the episcopal palace.

In the pavement are inlaid two ancient mosaics:

1. Between the two Sphinxes:

** A rectangular mosaic representing a basket of flowers, remarkable for the harmony of the colours which shows a highly advanced technique.

It was found at Roma Vecchia near the Via Appia.

2. In the centre of the room:

** A quadrangular mosaic enclosing a large round shield with the bust of Athena (Minerva) on a brown ground. The helmeted head of the Goddess seems to rise from the ægis which is adorned in the middle with the head of Medusa and opens on the two sides as a double sail. The edge of the shield is made of several concentric bands. The innermost, which is at the same time the widest, is on a blue ground imitating the sky, and represents twelve stars and thirteen phases of the moon: the others have the shape of twisted bands and patterns of different colours: in the corners are four figures of youths on a white ground, with raised hands supporting the shield, round them are light olive branches. The four lunettes with heads of Medusa which adorn the external sides, are a modern addition.

It was found in 1741 on the hill of Tusculum among the ruins of an ancient Roman villa above the Ruffinella.

3. In front of the entrance of the Round Room:

A rectangular mosaic representing a masculine figure (Bacchus?) with his head crowned with flowers, watering with a Cantharus a flower growing at his feet.

It was found at Fallerona in the Marca d'Ancona.

Along the left wall:*In front of the window:*

600. Statue of a river, erroneously supposed to be the **Tigris**, which was formerly used as the decoration of a fountain in the Court-yard of the Statues, now called the Octagonal Court-yard.

The head, the left hand holding the branch, the right hand with the urn, two toes of the right foot and some parts of the drapery and plinth were restored by a sculptor of Michelangelo's school.

*On a bracket:***575. Head of Hadrian.**

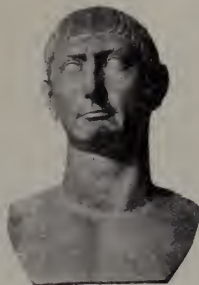
It was found in the excavations of Ostia. The tip of the nose and the pediment on which we read **ADRIANVS** are restored.

In the niche:

574. Statue of *** **Aphrodite**, known under the name of **Venus of Cnidos**, as the best copy of the Aphrodite of Praxiteles adored in the temple of Cnidos, very much admired in ancient times and often reproduced. The goddess is represented as laying down her robe before going into the bath, while the Capitoline Aphrodite and the Medicean Aphrodite (to mention only the most celebrated types) represent in the moment following when the goddess,

Along the right wall:

The entrance door to the Egyptian Museum which is open every Tuesday and Friday.

581. Bust of Trajan.

It was found at Ostia. The chest and part of the nose and ears are restored.

In the niche:

582. Statue of **Apollo Citharoedus**, crowned with laurel, in a long tunic and a cloak fastened over his shoulder.

It was formerly in the garden of the Quirinal and has been restored as a Muse. The fore-arms, a great part of the lyre and part of the cloak and foot are restored.

Above on the wall:

580. Fragment of a bas-relief, a rough work representing three **Muses**.

It belonged to the same sarcophagus as the fragment n. 573 set in the opposite wall.

having put down her robe, is meditating before entering the water.

It seems to have been formerly in the Palazzo Colonna; but since the time of Julius II it has been in the Antiquarian Collection of the Belvedere. The tip of the nose, the neck, the right fore-arm, the left arm and the greater part of the legs are among the more important restorations. An illogical and quite modern addition is the drapery which covers the lower part of the statue. The head is ancient, but it belongs to another copy of this work of Praxiteles; it ought to be a little more turned to the left and the neck should be more straight.

Above on the wall:

573. Fragment of a bas-relief roughly executed, representing three **Muses**.

The fragment, on the wall opposite (n. 580) formed part of the same sarcophagus.

On a bracket:

572. Bust of **Didius Julianus**.

It was found at Ostia. The nose, ears and chest are restored.

On a bracket:

571. Statue of the tragic Muse **Melpomene** restored as **Enterpe**, the Muse of music.

It was found at Roma Vecchia. The left fore-arm, the right hand with the flutes, the left foot and some parts of the dress are restored.

On a bracket:

583. Bust of **M. Aurelius** in his youth.

It was found at Ostia: the nose and chest are restored.

584. Statue of **Artemis** (**Diana**) dressed as a huntress, with a short tunic, and a dog at her feet.

The fore-arms the legs, the head of the dog and part of the support of the statue are restored.

On a bracket:

585. Bust of **Marciana**, Trajan's sister.

It was found at Ostia. The point of the nose, parts of the ears, and the chest are restored.

587. A statue of **Euterpe** seated.

It was found among the ruins of the theatre of Otricoli. The right arm with the flute, the fingers of the left hand, the nose and, part of the hair are restored.

In the base is set a relief representing a warrior offering his arms to Apollo, supposed to be **Menelaus** dedicating the arms of **Euphorbus**, who was killed by him.



Venus of Caidos (n. 574, p. 5).

On a bracket:

570. Bust of the elder **Faustina**.

It was found at Ostia. The nose, chin and chest are restored.

569. The statue of **Clio**, the Muse of History, seated, crowned with laurel, with a volume in her left hand, and her right hand raised as if reciting.

It was found among the ruins of the theatre of Otricoli. The lower part of the face, the neck, the arms, the left foot and the back of the seat are restored.

On the left side of the window:

567. Statue of a Roman matron as **Demeter** (Ceres) with her hair dressed in the fashion of the first century of the Empire.

It was found on the via Cassia near the so-called tomb of Nero. The nose, the feet, the right fore-arm and the left arm are restored.

In the middle of the arm of the cross, before the window:

566. ** The large sarcophagus in porphyry, of **S. Constantia** the daughter of Constantine the Great, with its lid in the shape of a pyramidal roof. The four sides are decorated with a relief roughly executed: on the two longest sides are seen three large volutes of foliage from which hang grapes and under

Above on the wall:

Bas-relief representing a winged **Nike** (Victory).

It was carved, with the other on the opposite wall, at one of the sides of the large inscription now set in the next wall which belonged to the **Thermae** of **S. Helena** and was formerly in the **Villa Conti** near **Porta Maggiore**.

588. Female statue draped as **Pudicitia**.



A part of the diadem, the nose, the left hand and some fragments of the neck, cloak and feet are restored.

In the middle of the arm of the cross:

589. *** Sarcophagus in porphyry of **S. Helena**, the mother of Constantine the Great, with the lid in the shape of a pyramidal roof. The four sides

them there are winged genii gathering the grapes, a ram and two peacocks: on the two shorter sides are two little genii crushing the grapes in a quadrangular vase: the liquid issues from a hole in the shape of a lion's head and runs into a vase in the shape of a dolium near which two other vases are ready to be filled. These motives are common in ancient Christian art. The sides of the lid are decorated with festoons fixed by studs to each corner, and under the curves of the festoons are four masks, two male and two female. (See p. 3).

This sarcophagus was formerly in the Church of S. Constantia on the via Nomentana. Paul II meant to make it his own coffin in St. Peter's; and the sarcophagus, taken from its original place, had been carried to the Piazza San Marco, when the Pope died. The plan was then abandoned, and Sixtus IV had the monument carried back to the Church of S. Constantia; at last Pius VI in 1788 had it again taken away from the church and placed in the Museum. The lid and the sarcophagus each consist of a single block of porphyry. It has not been restored. The white marble feet upon which the sarcophagus is placed, represent two crouching tigers; the sarcophagus of Helena on the right side, is also placed on two feet ending in lion's heads,

are decorated with reliefs relating to the victories which the Emperor (perhaps Constantius Chlorus) gained over the barbarians; it is developed in two parallel planes: in the upper one are seen Roman warriors on horseback and in the lower one captive barbarians dead or seated, or kneeling with their arms tied behind their backs. The composition of the opposite sides is almost identical. Above, on the two lateral sides, in front and behind, are carved two busts which are supposed to represent the Emperor Constantine and Helena, his mother. The lid is adorned with winged genii, victories and sleeping lions with festoons fastened on the corners and fixed there with clasps.

Probably this sarcophagus was carved not only for S. Helena, but, before her, for Constantius Chlorus, her husband. It was formerly in the mausoleum of S. Helena on the via Labicana, now Tor Pignattara, and was transferred to the vestibule of S. Giovanni in Laterano by Anastasius IV as his own sepulchre (1153-1154). From there it was placed in the tribune of the Basilica and in afterwards the cloister; but during the removal it was much damaged and fell to pieces. Pius VII had it entirely restored and transferred to this part of the Vatican Mus-

seum. The work of restoration went on for nine years; twenty five stonecutters were necessary and the cost amounted to 96,000 crowns (seudi).

Above on the wall behind the sarcophagus:

Long inscription in honour of St. Helena, in memory of her restoration of her baths destroyed by fire.

It was formerly in the Villa Conti near Porta Maggiore.

Under this inscription:

Four inscriptions of the college of the Arvali brethren, one complete, the others fragmentary. The most important is the ** third (counting from left to right) which is engraved on two pillars, on two separate slabs: in the last line of the left pillar beginning at the end of the seventh line before the end, is engraved the celebrated chant of the Arvali brethren which is to be read in the following way: « In verba haec: *Enos Lases iuvate*, | [*E*]uos *Lases iuvate*, *Enos Lases iuvate*. *Neve lue rue Marmasius incurrere in pleores*, *neve lue rue Marmar* | [*si*]us *incurrere in pleoris*, *neve lue rue Marmar sers incurrere in pleoris*. *Satur fu, fere Mars, limen* | [*sa*]li, *sta berber*. *Satur fu, fere Mars, limen sali, sta berber*. *Satur fu, fere Mars, limen sali, sta berber*. | [*Sem*]unis *alternei advocapit conctos, semunis alternei*

The middle of the wall behind the sarcophagus of *S. Constantia* is occupied by a large window which overlooks the **Cortile delle Corazze**.

[On the right hand side of the window:

565. Statue of * **Augustus** in his early manhood: nude, with only his cloak thrown over the left fore-arm: it was formerly supposed to represent the Emperor Caligula. Now it is thought that the posture of the figure is imitated from that of a statue of Diomedes with the Palladium which is ascribed to Cresilas.

It was found at Otricoli and it is much restored. It was formerly placed in the Galleria delle Statue.

In the niche:

564. Statue of **L. Verus** as young man, nude, with his cloak fastened over his right shoulder and folded over his left arm. It is to be noticed that in his features we do not perceive the malignity which appears in the portraits which represent this Emperor in his mature age.

It was found in the Forum of Praeneste. The right-arm, the left fore-arm, the lower part of the legs, the left foot, part of the right foot and some other small fragments are restored.

adlocapit | [*concl*]os. *Enos Marmor iurato, enos Marmor iurato, enos Marmor iurato. Triumpe triumpe triumpe, trium* | [*pe tri*]umpe. Post tripodationem deinde signo dato publice introier(unt) et libellos receperunt ».

The first inscription at the left (the complete one) belongs to the epoch of Nero and was found in 1876 in the Vigna Ceccarelli; the others were in the corridor which leads from the Sacristy to the Choir Chapel of the Vatican Chapter and were placed on the above mentioned wall in 1907. The second inscription belongs to the time of Domitian and was found during the excavations made for the foundations of the Choir of St. Peter's in 1611; the other two belong to the epoch of Elagabalus (218-220 A. D.) and were found in 1778 while the foundations of the Basilica were being laid. They have often been published: see C. I. L. VI. n. 2041, 2068, 2104, 2105.

590. Nude statue of an unknown person resembling **Clo dius Albinus**.

The nose, the neck, the fore-arms, the lower part of the legs, the trunk and plinth are restored.

It stands on a supporting *cippus* which records **Syphax**, the King of Numidia, taken as a prisoner to Rome and exiled to the territory of Tivoli where he died. However, the inscrip-

In the base is set a small bas-relief representing Hercules giving a feast, and by him a small male figure waiting on him.

On a bracket:

561. Small statue of a beardless person represented as **Hermes** (Mercury); he has a bag in his right hand, the cornucopia in his left and he is leaning against the trunk of a tree on which the caduceus is carved.

It comes from the sepulchre of the gens Manilia in the Vigna Moroni opposite the tomb of the Scipios. It is supposed to represent a person of the gens Manilia because it was found along with five busts which had engraved on them the name of that *gens*.

The bracket is ancient and is supported by an elegant bas-relief representing two storks holding a festoon with their beak. (See p. 13).

On a bracket:

560. Bust of an unknown woman with the head dressed in the fashion of the Antonine period.

The drapery and the chest are restored.

In the niche:

559. Statue of * **Augustus** as a young man in the attitude of

tion is generally supposed to be forged.

592. Statue of an orator in a toga, in the act of speaking.

It was found in the excavations of Otricoli. The right arm, the left hand, the neck and a great part of the face are restored.

Above, on the wall:

A winged **Nike** (Victory) in bas-relief, coming like the one on the opposite wall, from the *thermae* of S. Helena.

On a bracket:

594. Small statue of **Fortune** with her ordinary attributes: the cornucopia, the wheel and the rudder leaning on the globe. Over it there is a bracket adorned with two storks like those of n. 561.

The right fore-arm with the rudder and the end of the cornucopia are restored.

On a bracket:

595. Bust of **Antoninus Pius**.



It was found at Ostia: the nose and chest are restored.

one making a speech: with his cloak folded over his left-arm.

It was formerly in the Palazzo Verospi. The right arm, the left hand, some fragments of the left leg and of the cloak are restored.

Above on the wall:

558. Bas-relief representing a griffin which, with the other one placed on the opposite wall, used to form the ends of a square sarcophagus.

In the niche:

597. Statue of **Augustus** as a young man, with his toga covering his head as if offering sacrifice. It represents the Emperor as Pontifex Maximus.

It was found in the Basilica of Otricoli with the statue of a praying matron, supposed to be Livia, which is now placed in the Gallery of the Busts. The left hand, the right forearm and the greater part of the plinth are restored.

It stands over a *cippus* which was used as a base for the statue of *C. Volusius Victor*, a citizen of Otricoli.





The Round Room.



THE ROUND ROOM.

It was built by order of Pius VI by the architect Michelangelo Simonetti. It is a large round room with a cupola in the style of the Pantheon and in its walls are ten large niches: two of them are open and are used as doors, the others contain eight statues: in the spaces between the niches are placed eight large busts upon drums of columns in porphyry.

All the floor is occupied by large ** ancient mosaics: those in white and black which form the outer zone of the pavement and represent Neptune, some sea-divinities, the ship of Ulysses etc., come from Scrofano: the others were found in 1780 in the thermae of Otricoli, except the central part with the head of Medusa (covered by the porphyry tazza) which is a modern work. In this place, in the ancient pavement of the thermae, there was a round hole, the nature and function of which are unknown. The rest of the mosaic is divided by a key pattern frieze into eight trapeziums, each of which is subdivided into two parts by by three concentric friezes passing under the key pattern. The frieze in the middle is the best and represents a large wreath of flowers and fruit with some bacchic masks or vases in the middle of each division. The eight smaller trapeziums belonging to the sixteen near the central shield, represent Centaurs and Greeks fighting, and the eight larger ones represent Tritons and sea-divinities among various monsters swimming in the waves. See for instance the trapezium reproduced above.

The tazza made of a single piece of porphyry, which has a circumference of 13 metres, is supported by four bronze feet and stands in the middle of the room. It was found in the baths of Titus and given by Ascanio Colonna to Julius III.

Walking round the room from left to right immediately after the entrance to the Greco-Cross Room we find:

554. Bust of ** **Julia Donna**, the second wife of Septimius Severus and the mother of Caracalla, one of the largest and best executed portraits of women of the Greco-Roman epoch.

It was found in the estate of the Quadraro outside Porta Maggiore. The point of the nose, the chest and the hair are restored. The hair was made out of one piece and made so as to be movable, as is seen in the statue n. 639 in the Chiaramonti Museum and it was so made that while the portrait remained the same, the hair might be changed according to the whim of the current fashion.

In a niche:

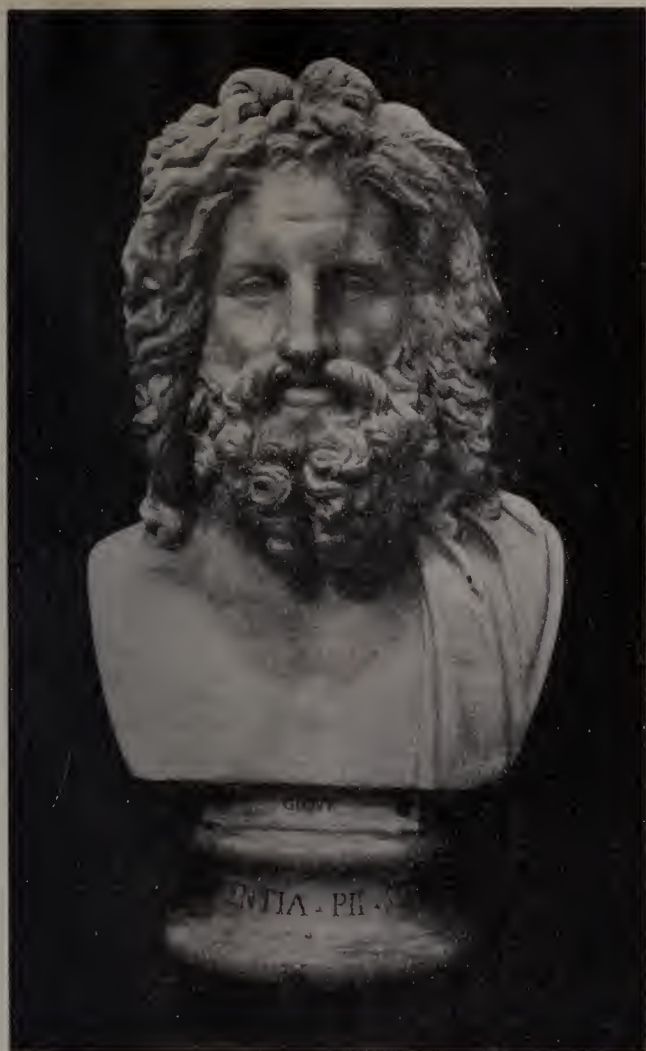
555. Statue of * the **Genius of Augustus**. He is represented with his toga drawn over his head, with the patera in his right hand and the cornucopia in his left, as is seen in the genius of the *paterfamilias* between the two Lares or between the Lares and the Penates in the mural pictures at Pompei. It is well known that Augustus regulated the worship of the Genius of the Emperor, and ordered that his genius should be worshipped with the two Lares in the *sacella compitalia*.

It was formerly in Naples in the palazzo Caraffa-Colubrano. The nose, the lower lip, the right fore-arm with the patera, the left fore-arm with the lower end of the cornucopia and its drapery are restored.

556. Bust of **P. Helvius Pertinax**. That this is the portrait of the Emperor Pertinax is not at all certain. But its style and its technique belong to the end of the second century.

It was formerly in the Palazzo Nunez in via Condotti. The ears, nose, neck and chest are restored.

539. Bust of *** **Zeus (Jupiter)**. It is one of the best heads of Jupiter and at first was supposed to be the most faithful reproduction of the Zeus of Olympia carved by Phidias. Many historical and artistic considerations and the comparison with the type



Zeus (Jupiter) of Otricoli.

of the Phidian Zeus on some coins of the epoch of Hadrian and on one of the epoch of Septimius Severus, have excluded this opinion, and now this type is supposed to represent a transformation of that of Phidias which was carried out by the second Attic school in the middle of the fourth century B. C. However this may be, this head is a master-piece of conception and execution. To be well appreciated, it must be seen from a distance and we must imagine it, placed higher, upon a complete figure sitting on a throne. The height of the forehead, the abundance of the hair and beard, the deep eyes in which is veiled a vibrating look that loses itself in mystery, give to the statue an impression of majesty and strength, joined with grace and wisdom. The verses of Homer: *« He spoke, and the great son of Saturn knitted his dark brows, shook the ambrosial locks on his immortal head, and all the vast Olympus trembled »* have been often repeated in connexion with this head and we must confess that they suit it perfectly.

It is in Carrara marble and was found during the excavations made under Pius VI in the last ten years of the XVIII century in Otricoli. Only the face is ancient: a part of the forehead, the point of the nose, the lower part of the hair and the breast are restored.

In a niche:

540. Statue of ** **Antinous**, the youth loved by Hadrian who deified him. He is represented with the attributes of Dionysus (Bacchus) with an ivy wreath on his head and the mystic cistus at his feet: the thyrsus in his hand is a perfectly justifiable restoration.

It was found by Gavin Hamilton in 1795 in an ancient villa near Palestrina, now the Church of S. Maria della Villa; it was then taken into the Palazzo Braschi, then to the Lateran Museum and from there to this room. Some fragments of the crown, the thyrsus, the left hand, some fragments of the fingers of the right hand and the drapery which was perhaps originally in bronze, are restored.

541. Bust of * the elder **Faustina**, the wife of Antoninus Pius.

It was found in the Pantanello in the Villa Adriana. The upper and the back part of the head, some fragments of the ears, the nose and breast are restored.

In a niche:

542. Statue of * **Hera** (Juno) or **Demeter** (Ceres). The majestic and peaceful attitude and the severe arrangement of the drapery allow us to think that the original model of this statue belonged to the time and school of Phidias, and perhaps to Agoracritus one of Phidias's pupils, the author of the *Nemesis* of Rhamnus, the head of which closely resembles this statue. At the two sides of the head there are two holes which were meant to fix some ornament (a crown) now lost, the left arm was naturally leaning on a sceptre, in the right hand there was perhaps a patera.

It was formerly in the court-yard of the Cancelleria and therefore it is supposed to have been one of the statues which decorated the theatre of Pompey. The front part of the nose with the upper lip, part of the chin, the extremities of the ears, both arms, the right foot with the hem of the cloak over it, four toes of the left foot and the greater part of the plinth are restored.

543. Bust of ** **Hadrian**. It is one of the best of the idealized portraits of Hadrian.

It was formerly, along with the head of Antoninus Pius, in Castel S. Angelo, therefore we may suppose they both decorated the tomb of Hadrian. Some fragments of the ears and the breast are repaired.

In a niche:

544. Statue of ** **Heracles** (Hercules) in gilt bronze. It is 3.83 m. high and is the tallest of the ancient bronze statues which have been found. Hercules is represented as a vigorous youth leaning his right hand on the club and having in his left hand the apple of the Hesperides: it seems a derivation from the type of Hercules made by Scopas and it is supposed to belong to the epoch of Pompey or even of Tiberius.

It was found in 1864 in the court-yard of the Palazzo Pio, now Righetti, near the place where formerly stood the theatre of Pompey, at a depth of 8 m. below the level of the Campo dei Fiori, hidden in a pit excavated in the ground, made of blocks of peperino and closed with stones of the same material. But the statue had already been damaged; the face was and is a little crushed near the neck and some pieces of bronze at the nape of the neck, the left foot and almost all the club were missing. We may therefore suppose that the statue, during the decline of paganism was

overthrown from the place where it stood (probably with the works of art which decorated the theatre of Pompey) and taken away and hidden in the ground by some believer in the ancient religion. It was bought for the Round Room by Pius IX for the sum of 50,000 scudi. Some fragments of the nape of the neck, the apples in the hand, the foot and the club are restored.

545. Bust of *Antinous*.

It was found in 1790 by Count Fede in the villa Adriana at Tivoli. The nose and other small fragments are restored.

In a niche:

546. Statue of ** *Hera* (Juno). It is supposed to be a copy of one of the two statues carved by Timocles and Timarchides in Rome in the second part of the second century B. C. for Metellus Macedoniens, which were placed, one in the temple of Juno in the Portico of Octavia, and the other near the above mentioned temple. But it is said to belong to a type derived from the school of Phidias. The noble and benevolent expression of the face harmonizes with the majestic female form which appears through the transparency of the tunic and which was intended to appear still more so by the contrast of the colours of which we see some traces in the lower part of the hem of the cloak.

It was found near S. Lorenzo in Panisperna by Cardinal Francesco Barberini, and for this reason it is called the Barberini Juno. The right arm, the left fore-arm, some fragments of the robe and almost all the base are restored. The surface especially of the head is polished.

In the base is set the fragment of a bas-relief representing a race in the Cirenæ with two quadrigæ.

547. Herm of a divinity personifying a bay or a sea-shore, perhaps the gulf of *Baia*. The dolphins on the beard, the sea-weeds on the eye-brows, on the cheeks, on the chin, and on the chest and the waves which form the base indicate the sea: the wreath on the head with vine-leaves indicates the earth.

It was found at Pozzuoli and was sold by Gavin Hamilton to Clement XIV. The points of the two horns, all the lower lip, the front part of the dolphin and the right side of the breast are restored.



Hera (Juno).

In a niche:

548. Statue of * Nerva. The head and bust represent the Emperor sitting as a divinity (Jupiter) on his throne. The arm was certainly leaning against the sceptre.

It was found not far from the Aurelian walls, between S. Giovanni and S. Croce. The bronze oak-wreath, the nose, the ear, the arms with the cloak falling towards the left side are restored.

In the base is set a bas-relief from Ostia which seems to represent Hephaestus (Vulcan) talking with two female figures (Hera and Demeter).

549. Bust of * Serapis. This divinity, which was first introduced by Ptolemy I Soter into Alexandria in order to unite in one worship the Greek and the Oriental people, corresponds to the Hades (Pluto) of the Greeks and to the Osiris of the Egyptians: its name Serapis is derived from Osar-Hapi = Osiris-Hapi and the type under which he is represented is taken from that of Zeus (Jupiter) and Hades (Pluto). He was later worshipped also as the god of the sun that gives light during the day to living creatures and during the night to the realm of the dead and as such he had a crown of rays around his head. The hair and beard are arranged like that of the Jupiter which may be seen on the opposite side of the room (n. 539) but the expression of the face is less sweet and animated.

It was found at the ninth mile of the via Appia near the Fratocchie. The upper part of the modius, the nose, a part of the back of the neck and here and there some fragments of the hair and drapery are restored.

In a niche:

550. Statue of * Claudius. The emperor is represented as Zeus with the sceptre in his left hand, an oak-wreath on his head and the eagle at his feet. It is uncertain whether the right hand was to hold the patera or the thunder bolt. The back of the sculpture is roughly done: this with the round shape of the plinth shows that the statue was meant to be placed in a niche.

It was found in 1865 in Civita Lavinia and was bought for the Museum by Pius IX. The ears, the arms, some fragments of the drapery and almost all the eagle are restored.

In the base is set a fragmentary bas-relief which was formerly in the uncovered loggia and represents a thank-offering to Asclepius (Aesculapius).

551. Head of * **Claudius**. This head, compared with that of the above mentioned statue, shows a highly idealized portrait of Claudius.

It was found at Otricoli. The front part of the crown, the greater part of the nape of the neck and some small fragments are restored.

In a niche:

552. Statue of ** **Juno Sospita**. It is the archaic type of the Italian Juno who was especially worshipped in Lanuvius and for that reason was called Lanuvina, a name which is often found on Roman family coins and on those of Antoninus Pius. If we compare this type with that of the two Heras of this same room (n. 542 and 546) we shall see how far the rigid, conventional work of the Roman art is from the ideal creations of the Greek chisel. From the details of the execution we attribute this statue to the epoch of the Antonines.

It was formerly in the court-yard of the Palazzo Paganica and was bought under Pius VI. The nose, the lower part of the face, the arms with their attributes, the hanging ends of the goat-skin, some fragments of the drapery and the lower part of the statue, from the feet downwards, the plinth and snake, are restored. The restorations are however justified by other reproductions of this type.

553. Bust of * **Plotina**, the wife of Trajan. The way in which the eyes are formed (a small engraved circle for the iris and a small hemispherical hollow for the pupil) is found for the first time in colossal statues under Trajan and became general under the Antonines.

It was formerly in the Villa Mattei. The nose, some fragments of the ears, the hair and the breast are restored.

Between the bust of Pertinax (n. 556) and the Zeus of Otricoli (n. 539) is the entrance to the Room of the Muses.



The Room of the Muses.



THE ROOM OF THE MUSES.

It is a kind of octagon with a cupola, with openings on two opposite sides and communicating by two arms, on one side with the Round Room and on the other with the Room of the Animals. It was built under Pius VI by Simonetti and painted by Tommaso Conca, the cupola *a fresco* and the four large pictures in the corners in oils. In the middle of the cupola is represented the victory of Apollo over Marsyas: in the first compartment towards the Round Room, Mercury with the seven wise men of Greece, in the second to the right Aeschylus and Pindar with Melpomene and Euterpe (two of the Muses), in the third towards the Room of the Animals, Apollo with Erato, Thalia, Polyhymnia, Calliope, Urania: in the fourth, Homer singing and Minerva sitting on the clouds with two Muses, Terpsichore and Clio. In the first oil painting is represented Homer with Calliope; on the second Virgil with Thalia and Calliope; on the third Torquato Tasso with Minerva, on the fourth Lodovico Ariosto with Apollo.

The sixteen columns decorating the walls are each of a single block of veined Carrara marble, and were excavated purposely for the Corinthian capitals which crown them; the capitals are for the greater part ancient and were found in the villa Adriana.

In the floor of the octagon is set an ancient mosaic found on the Esquiline in the gardens of the Duke of Sermoneta, near the Arco di Gallieno, where it is supposed to have decorated the temple of Neptune. It represents the head of Medusa surrounded by coloured arabesques on a black and white ground.

At the entrance there are two large female herms (537-538), with the hair drawn high up on the forehead, with wreaths of flowers round the head and long locks falling down at the sides

of the neck on the breast. They are elegant but lifeless, and belong to the epoch of Hadrian: they decorated the entrance of the Greek theatre of the Villa Adriana at Tivoli.

To the left.

537. Herm reminding us of the type of **Melpomene**: therefore it is supposed to represent tragedy. On the head is a wreath of vine-leaves with grapes.

The greater part of the nose and the part of the breast on which the hair falls, some fragments of the hair and of the wreath of the herm are restored in both cases.

In a niche:

533. Statue of **Athena** (Minerva). Over it in the wall is set a medallion with the head of **Hera** (Juno) in profile; in the base is set a fragment decorated with rich festoons and the head of **Medusa** in the middle.

In the passage leading to the Octagon.

To the left.

525. Herm of **Pericles** as strategos. The sign of this dignity is the helmet which covers his head. Through the eyeholes of the mask we see the hair. The way in which the eyes, ears and beard are treated shows the characteristics of the Archaic style; therefore we may

To the right.

538. Herm supposed to represent the Muse of Comedy: with a face more severe than the other n. 537. But the severe expression and the hair raised high on the forehead contrast with the character of the comic Muse.

In a niche:

535. Statue of **Mnemosyne**, the mother of the Muses, with her name carved on base: **MNH-MOΕYNH**.

It was discovered near Tivoli and comes from the Palazzo Barberini. The nose and neck are restored.

Under it a rectangular cinerary urn on which is a bas-relief divided into three compartments with figures of Muses.

To the right.

528. Herm of **Bias** on the foot of which is reproduced one of his most famous sentences: *Οἱ πλεῖστοι ἄνθρωποι κακοί* = most men are bad. The expression of his face suits the pessimism of the saying.

The tip of the nose is restored and the surface is somewhat polished.

consider it as belonging to the second part of the fifth century and perhaps as the work of the sculptor Cresilas.

It was found under Pius VI in the villa near Tivoli from which came the group of Apollo and the Muses shown in this room. The tip of the nose and some fragments of the helmet are restored.

524. Statue of a woman seated, interpreted as a Muse.

The nose, some parts of the seat and the hand with the book are restored.

523. Herm of *Aspasia* (?) the courtesan loved by Pericles. It is uncertain whether the name engraved at the foot of the hermes *ΑΝΔΡΙΑ* is by an ancient or a modern hand. In any case this herm from its shape and expression cannot belong to the epoch of Pericles, but probably represents the portrait of a lady of a later age.

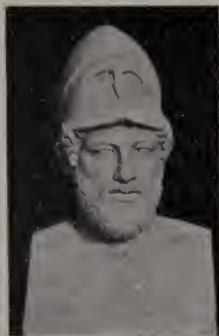
It was found under Pius VI among the ruins of Castro novo near Civitavecchia. The point of the nose and a great part of the skull with the cloak over it are restored.

Above on the wall:

522. Bas-relief representing a wedding scene: on the right we see the bridegroom and bride clasping one another's right hand and between them Juno: in the middle there is a

530. The so-called statue of *Lycurgus*. It has a marked personal character and is supposed to be the portrait of some sage of the Hellenic epoch.

It was found at Centocelle on the via Labicana. The nose and the two arms are restored. It is doubtful whether the head really belongs to the statue.



Pericles (n. 525).

531. Herm of *Periander*. On the base is reproduced the motto: *Μελέτη πᾶν* = thought is everything.

Above on the wall:

529. Bas-relief representing the rape of Proserpine: in the middle Pluto on his car with

genius with the torch: on the left there are various figures bringing presents and leading a bull to the sacrifice.

Proserpine: on the right Demeter is hastening along in her car drawn by serpents. (See fig. p. 25).

In the Octagon.

In this part of the room there are statues of Apollo and the Muses alternating with the herms of illustrious men of ancient Greece. We shall first briefly describe the group of the Muses which gave its name to the room.

The group of the Muses is composed of ten statues. Eight of them, Apollo with seven Muses (n. 499. 503. 505. 508. 511. 515. 516. 517) were found together in 1774 among the ruins of the villa of M. Brutus, the orator's father, situated to the S. W. of Tivoli, and were bought by Pius VI; the other two (504 and 520) are ancient statues restored as Muses. Originally the Greek poets and artists considered the Muses as an ideal band of girls who from three became nine, and who practised together and had under their protection music, singing, dancing and poetry. It was only during the Roman Empire that there was attributed to each of them a particular branch of art, according to which the artists gave them their particular attributes. Hence are derived the symbols and names assigned to the several statues of this room. The artistic type after which they were made belongs to the Hellenistic period and the best archeologists of our time believe they are derived from the Muses of Philixus which were exhibited in Rome in the temple of Apollo near the portico of Ottavia.

Along the left wall.

In the middle:

504. Statue of *Urania*. It is a beautiful figure of a Praxitelean type, representing Kora, or the *Katagusa* (a spinning girl) by Praxiteles.

The head is ancient and was found

Along the right wall.

In the middle:

516. ** *Apollo Citharædus*. With his head crowned with laurel, with the cithara in his left hand and the right stretched out with the plectrum so as to touch the strings; with his



Apollo citharædus.

in 1786 in the villa Adriana: but it does not belong to this statue. The neck and the fore-arms with their attributes are restored. It was given to Pius VII by Prince Lancellotti.

It stands on a *cippus* bearing the busts of two personages of the *gens Servilia*.

At the right of the above mentioned statue:

503. Statue of Thalia. Seated on a fragment of rock, the Muse is in attitude of repose and gazes in front of her with a slightly sorrowful expression. On her head is a crown of ivy, in her left hand a timbrel and in her right a *pedo*; near her on the same piece of rock is lying the mask of Comedy.

Some fragments of the wreath, dress and mask, the nose, the lips, the chin, the left fore-arm with the timbrel, the right fore-arm, the *pedo*, except the part touching the shoulder, are restored.

499. Statue of * Melpomene. She has her hair drawn high up on her head and crowned with a wreath of vine-leaves. In one hand she has the mask of tragedy, in the other (leaning with her elbow against her knee) she presses the lily

foot pushed forward and the long tunic and cloak lightly waving, he is in the attitude of beginning a dance, accompanying it with singing and music. On the front part of the cithara is carved in a bas-relief Marsyas hanging on the tree.

Some fragments of the crown, the point of the nose, the lips, the chin, all the right arm with the plectrum, the lower part of the left fore-arm, the upper part of the cithara, some small chips of the dress and the left foot are restored.

It stands on a quadrangular altar decorated with much worn reliefs and dedicated to the Lares of Augustus by Q. *Rubrius Pollio* and L. *Aufidius Felix*.

It comes from the Palazzo Barberini.

At the right of the statue of Apollo:

515. Statue of Calliope, seated with a diptych open on her knees, with a stylus in her raised hand and her head slightly bent as if meditating before writing.

The head is ancient but it does not belong to this statue. The right fore arm, half of the left fore-arm, the diptych except the piece adhering to the dress, some parts of the forehead, nose and chin are restored.

It stands on a *cippus* decorated with bas-reliefs: on the front

of a sword: in her eyes is seen an expression of intense attention and great severity.

Some fragments of the hair and wreath, the point of the nose, the lips, the right hand with the upper part of the mask, the left fore-arm with the sword and the left foot are restored.

On the left of the so-called Urania:

505. Statue of Clio. She has in her left hand a roll of papyrus or parchment partly unrolled and has her right stretched forward as if telling a story.

The head is ancient but it does not belong to this statue. The nose, the neck, the right side of the breast, a great part of the arms and here and there the drapery are restored.

It stands on a *cippus* dedicated to Flavia Avita: on the left side of the cippus are carved two verses of Virgil (*Æneid.* II. 536-537):

*Dū si quæ est caelo pietas quæ
[Italia caret
persoleat dignas grates et prae-
[mia reddat.*

508. Statue of Polyhymnia. She stands with a wreath of roses on her head holding in her hand a hem of her robe as if about to begin some movement with it. She seems to have been the Muse of the

is Morpheus with poppies in his left hand and the horn in his right, in the act of running: on the two other sides are the figures of Dionysus and Ariadna in different positions, holding out their hands to each other.

511. Statue of Erato, standing majestically with a cithara like Apollo's, the strings of which she is striking with her fingers.

The head is ancient but it does not belong to this statue. The nose, the lower part of the right fore-arm, the left hand and all the upper part of the cithara are restored.

On the left of the statue of Apollo:

517. Statue of Terpsichore, seated: she turns slightly to the right and touches the strings of a lyre.

The head is ancient but it does not belong to this statue. The crown, the nose, the locks falling over her shoulders, the projecting parts of the lyre and of the left foot as well as some fragments of the dress are restored.

520. The so-called statue of **Euterpe.** It probably represented a nymph leaning musingly against a well.

The head is ancient but it does not belong to this statue. The nose, the chin, all the neck to the upper hem of the cloak and the left hand with the flute are restored. It was given by Prince Lancellotti to Pius VI.

myths represented in the pantomimes.

The nose, the lower lip, some fragments of the wreath and robe are restored.

Alternating with the statues of the Muses are the herms of the sages of old.

To the left.

509. Herm of * **Metrodorus**, Epicurus' favourite pupil.

It was bought under Pius VI. The nose and breast are restored.

507. Herm of **Anthisthenes**, the founder of the philosophical school of the Cynics. It is probably derived from an original in bronze.

It was found at Tivoli in the villa of M. Brutus. The nose and some parts of the cheek and hair are restored.

506. Herm of * **Demosthenes**: it shows good workmanship. The portrait of this famous orator is well known and often reproduced. See for a comparison the beautiful statue in the Braccio Nuovo n. 62.

The end of the nose and the breast are restored.

Above, over the statue of Apollo:

513. Bas-relief representing a battle between Satyrs and Centaurs.

To the right.

510. Herm with the name of **Alcibiades**. On the base of white Parian marble belonging to the first century of the empire, are carved the first four letters of the name: **ΑΛΚΙ**. The head is in Carrara marble and on account of the bad workmanship it is ascribed to the epoch of the Antonines; it does not belong to the bust and has only a slight resemblance to a portrait supposed to be Alcibiades: see n. 441 in the Chiaramonti Museum.

It was found in the villa Fonseca on the Caelian. The end of the nose, the neck and part of the breast are restored.

512. The so-called herm of **Epimenides**, a Cretan priest and poet, represented with half closed eyes as if about to be overcome by hypnotic sleep. It is a creation of the second half of the fifth century.

The end of the nose, the lower part of the beard and the breast are restored.

502. Herm of Aeschines. His name is carved on the foot of the herm.

It was found at Tivoli in the villa of M. Brutus. The front part of the nose and the temple are restored.

500. The so-called herm of **Zeno**: the head is bent slightly backward and the eyes look up, the common attitude in an astronomer: for that reason some archaeologists supposed this herm to be that of Aratus, who is represented in a mosaic at Treves with these same features. A bust of Zeus bearing his name, is now known: it is in the Naples Museum and has no resemblance at all to our herm.

The nose is restored.

498. Herm of * Epicurus, the founder of the Epicurean School.

It was found near Roma Vecchia on the via Appia in the month of December 1789. The nose, the right ear and the breast are restored.

In the arm of the octagon which leads to the room of the animals.

To the left.

492. Small herm of * **Sophocles** in mature age with the last letters of his name **-OKAHC** carved on the base.

It was found in 1778 in the garden

514. Herm of * Socrates.

The head comes from Roma Vecchia: the herm from the villa Negroni.

518. The so-called herm of **Themistocles** but it cannot represent Themistocles because in style it goes back at the latest to the beginning of the fourth century B.C. The helmet shows the person is a strategos, his expression and the elegant way in which his hair and beard are dressed that he is a personage of the first half of the fourth century.

The point of the vizor is restored. The face has been highly polished.

519. Herm of * Plato. The name of Zeno carved on the herm is a mistaken modern addition. The portrait belongs perhaps to an original in bronze by the sculptor Silanius, a contemporary of the philosopher.

It was bought in Naples. The tip of the nose is restored.

521. Herm of Euripides.

Only the part of the head from the mouth upwards is ancient.

To the right.

494. Greek herm of an unknown person.

495. Torso of **Apollo Citharedus** with the head of Dionysus (Bacchus). The attribution of

of the Conservatorio dei Mendicanti behind the Basilica of Constantine. The point of the nose is restored.

491. Statue of * **Silenus**. The head with an ivy wreath is ancient, but it does not belong to the bust: it has a melancholy expression treated artistically with great humour. Only the lower part of the body, except the leg, from the thigh downwards, is ancient.

Some fragments of the wreath, the end of the nose, the supporting trunk and the greater part of the plinth are restored. It was found in the Torra-gnola estate on the via Praenestina and was bought by Pius VI.

490. Herm of a bearded man supposed to be **Diogenes**.

All the lower part of the face, from the nose, downwards is restored.

Above, built into the wall:

489. Bas-relief representing a dance in armour. The exercise of dancing in armour was greatly appreciated by the Greeks as a preparation of young warriors for the tactical movements of battle.

It was found near Palestrina. In the figures n. 2 and 4 the right arm and in the figures n. 3 and 5 the right hand are restored.

this torso to an Apollo is justified by a similar torso in the Jacobsen Sculpture Gallery in Copenhagen, on the left breast of which is a piece of the cithara.

The torso was formerly in the villa Negroni with a different head from the actual one. The right arm, the left fore-arm, the right leg, some fragments of the drapery, the feet and the plinth are restored.

496. Herm of * **Sophocles** as an old man. Comp. the other herm of Sophocles with the name carved on it, which stood till a few years ago in the Vatican Gardens and is now in the Octagonal Court-yard.

The nose and breast are restored.

Above on the wall:

493. Bas-relief representing the * **birth of Dionysus** (Bacchus). The little Dionysus is seen leaping from the thigh of Zeus (Jupiter) who is seated and stretching his arms out to Hermes (Mercury) who holds out towards him a panther skin to catch him in: on the right are three women interpreted as Graces, Nymphs or Fates etc.

It was found outside Porta Portese.





THE ROOM OF THE ANIMALS.

It contains a rich collection of sculptural representations of animals, founded by Pius VII under the direction of the sculptor Franzoni who collected there many ancient monuments restored by him with many others of his own handiwork. It is rectangular and is divided into two compartments by a vaulted passage which leads to the Octagonal Court-yard and is supported on each side by two pilasters and two columns of grey granite. The floor of the passage is covered with a black and white mosaic which was discovered in the excavations of the Forum of Palestrina with arabesque designs mixed with different sorts of birds; and having in the middle an eagle tearing a hare in pieces.

In the middle of the two compartments of the room are placed two coloured mosaics, found at Roma Vecchia, and divided into twelve small squares with birds, fish and fruit. See for instance the part of decoration reproduced above.

In the first division going from the right to the left:

177. Small column of white marble, decorated with bas-reliefs in octagonal divisions, with masks and animals of different kinds; on the capital a goat's head.

It was found in the villa Adriana at Tivoli.

On a bracket below:

182. Head of a mule, life size.

The ears are restored.

187. Small she wolf.

The muzzle and paws are restored.

On a marble table before the gate:

190. Tiger holding its prey under one paw and raising the other menacingly.

It was found in the villa Adriana at Tivoli.

192. Dolphin attacked by a sea-griffin, in Oriental alabaster.

193. Tiger with a lamb torn into pieces lying at its feet.

194. * Sow in white Parian marble with twelve small pigs gathered under it. It seems to have been carved in memory of the sow with thirty small pigs which Æneas, according to Virgil, found on his way to Laurentum.

It was found in the garden of the Barberini Nuns on the Quirinal. The snout and the ears of the mother are restored.

In front of the railing, on a rectangular marble base:

195. * Lion which, having jumped on a horse's back, has thrown it down and is seizing its mane with its teeth.

On a marble table beyond the railing:

201. Crocodile.

The head and part of the tail are restored.

202. Head of a camel. It was used as a fountain jet and the water coming out of its mouth represents spittle.

The lower jaw is restored.

205. Aquatic bird swimming.

206. Wild boar raising itself.

Along the wall at the end:

208. Group of **Heracles** (Hercules) throwing down Geryon.

It was found in the excavations of Ostia with the other three similar groups at the farthest sides of the room: n. 139, 141, 213. The right-arm is restored.

209. * Cow in grey marble found at Genzano, near the Lake of Nemi. It is probably imitated from the famous cow of Mirone.

In the niche in the middle:

210. Statue of * **Artemis** (Diana) with the dog, shooting her arrow.

It was found in the Villa Adriana. The head and the arms of the goddess and the front part of the dog are restored.

211. Horse in white marble which forms a counterpart to the cow n. 209.

Above, on a bracket:

212. Lion half erect, found on the Coelian in the villa Mattei.

213. Group of * **Heraeles** (Hercules) with Cerberus, forming a counterpart to the Heraeles at n. 208.

It was found at Ostia. The left-arm, the right hand and the legs are restored.

Above, along the wall facing the railing:

215. Head of a goat in porphyry found in the villa Adriana.

Underneath, on a marble table:

219. Peahen, found in the villa Adriana.

220. Group of Eros (Cupid) playing with a lion which holds in one paw a ram's head.

221. Pelican.

222. Monkey holding in its paws a cocoa-nut.

The lower part of the animal is restored.

223. Peacock found with the one n. 219 in the villa Adriana.

Above, on a bracket:

226. Flying eagle found in the villa Mattei on the Coelian.

228. Group of a * **Sea-Centaur** carrying away a Nymph. She seems to be calling for help and clings with her left hand to the hair of the monster. Two cupids leaning against his tail seem hastening to help and comfort her.

It was found in a pozzolana quarry in the vigna *Degli Effetti* on the via Latina. The waves under the group have been added in the restoration.

Under the above-mentioned Centaur:

Lid of an oval sarcophagus with a bacchic procession carved all round in bas-relief.

In front of the Centaur:

Sea-crab carved in serpentine.

It is a modern work.

Going on to the left on a marble table as above:

232. Fragment of the * **Minotaur** taken from a group representing it fighting against Theseus. It is probably derived from an Attic type of the end of the fifth century.

It was formerly in the possession of the sculptor Cavaceppi. The horns and ears are restored.

233. Slave milking a cow.

The cow has been roughly restored as a bull.

234. Group of two she-goats and a he-goat standing on a vase on which are carved birds and fishes.

The vase was found in the villa Adriana and is much restored.

236. * **Satyr** with a two-edged axe leading a cow to sacrifice.

237. Horse's head: good work.

On a pedestal close to the pilaster, towards the octagonal court-yard:

238. Goat nursing a kid.

On a pedestal, like the above mentioned one, towards the Room of the Muses:

180. Goat called **Amalthea** which nursed Zeus (Jupiter) when a baby. It is recognised as such by the child's hand which is seen holding its beard.

It was found on the Coelian near the church of S. Gregorio.

In the second division, going from the left towards the right:

On a bracket, below:

172. Head of an ass in grey marble, decorated with ivy.

The ears and various other fragments are restored.

Above, on a bracket:

171. Cow nursing a calf, in purplish marble.

On a marble table, in front of the first window:

169. Grey hound running.

It was found at Monte Canino in the territory of Civita Lavinia.

168. Dolphin carved in serpentine.

166. Horse running.

164. Stag pulled to the ground by two dogs:

The body of the stag is really ancient: the rest is almost all restored.

In front of the window:

156. * Lion in grey marble with a bull's head between its paws, turning its head with a menacing expression.

It was found in the excavations in the garden of the confraternity of the *Sancta Sanctorum* near S. Giovanni di Laterano.

On the inner sides of the large window on the left:

158. Bas-relief representing * **Eros** driving a biga drawn by two wild boars.

It was found in the villa Adriana and bought under Pius VI.

To the right:

157. Hellenistic bas-relief with a * rural scene. A peasant is leading a cow into town to market. It is drinking from a fountain while its young calf is sucking.

It was found under Pius VI in Otricoli.

On a marble table to the right of the large window:

154. Panther in Oriental alabaster in which are set, so as to reproduce more faithfully the natural colours, small pieces of black and yellow marble.

153. Small group of a ** shepherd sleeping among his goats. It probably decorated the peristyle of a house. It is a charming piece of sculpture belonging to the Hellenistic period.

151. Ram sacrificed on an altar with the entrails exposed to view.

It was formerly in the villa Mattei on the Caelian and was bought by Clement XIV.

150. Hare hanging on a small tree trunk.

149. Lion at rest, in yellow breccia.

Above, on a bracket:

147. Mouse, found in the farm called *Tomba di Nerone* on the via Cassia.

Along the wall to the left of the Gallery of the Statues, on a marble table below:

141. Statue of **Heracles** (Hercules) found in the excavations of Ostia.

The tripod and the left leg (comp. n. 208, 213) were added as a restoration.

Above, over the Heracles:

140. An eagle in its nest with its eaglets found in the excavations of the Piazza di Montecitorio in 1777.

On a marble base:

139. Statue of * **Commodus** (?) on horse-back striking a wild beast. It is attributed to the Emperor Commodus because of a certain resemblance to his features. It certainly represents a personage of the age of the Antonines.

It was formerly in the Villa Mattei and was bought under Clement XIV. It was used by Bernini as a model for his statue of Constantine under the portico of S. Pietro. The legs and the arm of the rider, the ears and hoofs of the horse and the greater part of the trunk and plinth are restored.

To the right of the entrance to the Gallery of the Statues:

138. Group of a young * **Centaure** with Eros on his back. The Centaure is rejoicing over his prey, a hare which he is holding dead in his hand, while Eros is ready to catch it in his nets.

It was found in the excavations in the garden of the confraternity of the *Sancta Sanctorum* near S. Giovanni di Laterano. The head, the two arms with the attributes, the tail, the upper part of the Eros, the support and almost all the hoofs are restored.

137. Group of * **Heracles** (Hercules) killing Diomedes the Thracian.

It was found in the excavations of Ostia: Comp. n. 141, 208, 213. Hercules' right-arm and left hand are restored.

Along the wall opposite the window, on the marble table to the left:

134. * Heracles (Hercules) dragging along the lion of Nemea.

The arms and feet of Hercules are restored.

133. Lion of a very hard breccia, found in the garden of the Mendicanti near the basilica of Constantine.

132. Running stag in flowered alabaster with the horns in Oriental alabaster.

It was found in the garden of the Barberini nuns on the Quirinale.

131. Bull from the excavations of Ostia: very much restored.

130. The rape of Europa: very much restored.

Above, on a bracket:

128. Stork with a snake in its mouth, leaning against a trunk.

In front of the table:

135. Lobster carved in serpentine.

It is a modern piece of work.

In the middle of the wall on a large marble base:

124. ** A Mithraic sacrifice. **Mithras**, the Persian divinity of light, is cutting the throat of a bull, the symbol of reproduction: and three animals (a dog, a snake and a scorpion) at once attack the victim to draw nourishment from it. This group often reproduced, though in an inferior way, is an evident proof of the diffusion, during the Roman Empire, of the worship of Mithras which in a way paved the road for the triumph of christianity.

It was formerly in possession of the sculptor Pacetti and was bought by Pins VI. The hoof and part of the bull's head, the front part of the head, the right arm and leg of Mithras are restored.

At the left side of the Mithraic sacrifice, set in the wall:

125A. * Small but very fine mosaic representing a landscape with a lion attacking a bull.

It was found in the villa Adriana.

As above, to the right:

113. * Small mosaic representing a landscape with goats feeding and the goddess **Pales** upright, holding a sceptre.

It was found in the villa Adriana.

Above, on a bracket:

122. Stork with outstretched wings, holding a snake in its mouth, between a hen and a cock. The cock was found in the villa Mattei.

A little higher up, set in the wall:

120. Bas-relief representing a Bacchic procession.

On the marble table, at the right of the Mithraic sacrifice:

119. * Setter in Phrygian or purplish marble, pointing the game.

118. Ethiopian ram, with the head restored.

117. 116. Greyhound with its paw raised and a * group of two greyhounds playing together.

They were found at Monte Canino near Civita Lavinia.

115. * Group of a bitch with a puppy between her paws. (See pag. 43).

Above, on a bracket:

111. Stork leaning against a trunk with a snake in its mouth, between a duck (110) and a heron (112) in porphyry.

On a base of purple breccia near the door:

106. Head of a cow in white marble.

On a pilaster decorated with foliage:

103. Griffin in alabastro fiorito.

On a pedestal close to the pilaster of the passage, on the side towards the octagonal court-yard:

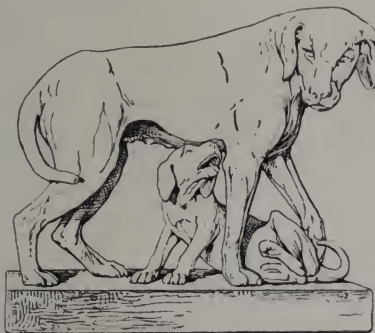
107. * Stag attacked by a mastiff which has jumped on its back.

On a pedestal like the above mentioned one, at the side of the Room of the Muses:

173. Stag attacked like the above mentioned one.

It is very much restored.

From the Room of the Animals, between n. 138 (Eros on the Centaur's back) and n. 139 (the statue of Commodus (?) on horse back) is the entrance to the Gallery of the Statues.



Gallery of the statues and busts.





GALLERY OF THE STATUES AND BUSTS.

The principal nucleus of this part of the Museum is the *palazzetto del Belvedere* which was built by A. Pollajuolo by order of Innocent VIII and which was entered directly from the Octagonal Court-yard. It was composed of six rooms and a small chapel dedicated to St. John the Baptist, all on the same floor, and a *loggia* towards Mount Mario. Clement XIV having caused arches to be opened in the partition walls, had the *palazzetto* made into a Gallery for Statues: Pius VI had this Gallery lengthened westwards and joined to the rest of the Museum by a communication with the Room of the Animals. The part that Pius VI added is indicated by an inscription crossing the floor between n. 254 (the statue of a Bacchante) and n. 402 (a statue in the toga). During the adaptation the frescoes of Mantegna which adorned the small Chapel entirely disappeared; those of Pinturicchio and Bontigli which decorated the rooms and the *loggia* shared their fate with the exception of some parts of the vault, some lunettes and the lower part of the buttresses towards the open *loggia*.

In the middle of the gallery:

Two baths, one in the so-called *partasanta* marble, which was formerly in the Octagonal Court-yard in front of the Venns Felix: the second and larger one in Oriental alabaster, carved from the trunk of a column found at Civitavecchia.

Between the two baths on a small truncated column in verde antico:

* A two handled vase in alabaster, found under the corner house of the Piazza S. Carlo al Corso facing via della Croce.

Going on towards the Gallery of the Busts:

After the alabaster bath is another two handled vase.

312. * Small fountain basin in white marble decorated with elegant foliage inside and outside in bas-relief. It stands on a support of three feet decorated with paws and heads of sea-horses.

NB. The description of this Gallery begins from the end wall at the left, where the statue of the sleeping Ariadne is placed: and from there proceeds with the monuments placed on the right and left, as far as the Gallery of the Busts.

THE GALLERY OF THE STATUES.

On the wall at the end of the Gallery, to the left:

414. Statue of *** the sleeping **Ariadne**: one of the most admired among the ancient monuments in the Vatican. She is represented with unequalled truth during her agitated sleep after the desertion of Theseus. It is probably derived from a Greek original of the fourth century.



It is not known where it was discovered. It was bought under Julius II in 1512 from G. Maffei and placed under the name of Cleopatra over a foun-

tain at the bottom of the corridor of the Belvedere, now called the *Braccio Chiaramonti*. The name of Cleopatra was wrongly given to her on account of the bracelet in the shape of a serpent on her left arm: E. Q. Visconti was the first to recognise in this statue the type of the sleeping Ariadne. The nose, the lips, the right hand, the third and fourth finger of the left hand, the rock on which she is leaning and a great part of the cloak hanging on the rock are restored.

The sarcophagus which supports the sleeping Ariadne represents in relief* a battle of Giants against the gods. The legs of these monsters end in serpents and they are throwing stones in the air. This composition was probably inspired by some celebrated painting. (See fig. p. 45).

It was found near Tor Pignattara between the via Labicana and the via Prenestina in 1748 and was formerly in the possession of the sculptor Cavaceppi.

Beside the sarcophagus and the statue of Ariadne:

412. 413. ** Two marble candelabra in the Corinthian style, considered to be the largest and the best of those which have come down to us from ancient times. On the lateral surfaces of the base are represented in bas-relief six of the greatest divinities, three on each side. On the front of the right hand candelabrum is carved **Ares** (Mars); on the sides **Aphrodite** (Venus) and **Athena** (Minerva). On the front of the left hand candelabrum, **Zeus** (Jupiter); on the other sides, **Hermes** (Mercury) and **Hera** (Juno).

They were found in the xvii century in the excavations of the Villa Adriana at Tivoli near a round building, in the neighbourhood of the Accademia, and were first placed in the palazzo Barberini.

In the wall behind the candelabra are set two large slabs with Latin verses by Baldassare Castiglioni and Agostino Favorito and a sonnet by Mons. Bernardino Baldi in praise of the statue then supposed to represent Cleopatra.

Along the left wall.

411. Three small monuments placed over one another. The lower one is a funerary cippus of *P. Vitellius Successus* with

Along the right wall.

414. Small statue of a woman lying in the same attitude as Ariadne, representing probably a nymph leaning against an

his wife. On the top are seen the busts of the husband and wife and beneath a bas-relief representing the dead husband reclining and his wife seated by him. The second monument is a small base with a bas-relief representing two priests playing the flute. The third which stands upon the other two is a small round cinerary urn with the name engraved on the lid: *M. Sextinius Celer*.



410. Statue of a woman restored as Flora.

The feet, the left hand and part of the drapery are restored.

409. Small statue of a Satyr placed on a round altar deco-

urn with a serpent sucking her breast.

The head and the hand are restored.

Under it there is a square cinerary urn bearing the names of *Cn. Pompeius Eros* and *Pompeia Ephesia*, placed on an altar dedicated to the Sun by *Q. Octavius Daphnicus*, a wine merchant. The bust of the divinity with the head adorned in rays is carved in a shield.

Above, on the wall:

416. Bas-relief representing in the central square **Ariadne** sleeping, while **Theseus**, leaving her, is embarking upon his ship.

It was found in the villa Adriana in the XVI century and given by Cardinal Ippolito d'Este to his family at Ferrara and bought for the Vatican by Gregory XVI. The left side and some fragments of the rest are restored.

415. Bas-relief representing a sacrifice with two veiled figures (the offerers) and the sacrificer dragging a bull to the sacrifice.

417. Statue of * **Hermes** (Mercury) with the name *INGEXVI* (probably that of the sculptor) engraved on the plinth, and with his attributes, the cadu-

rated with festoons and ox skulls.

The right arm, the left hand with the rhyton, the legs and the lower part of the trunk are restored.



L. Verus (n. 420).

408. Statue of Agrippina the younger (?) in Greek marble, restored as Hygiea and at first supposed to represent Poppaea, Nero's wife.

ceus, the lyre, the palm and the wings on his temples. It may be considered as a Roman adaptation of a bronze statue by Miron.

It was formerly in the villa Negroni and was later in the collection of Thomas Jenkins. The left wing on the head, the nose, part of the clasp, the right arm, the front part of the left fore-arm, the caduceus, the upper part of the lyre and the part of the trunk joined to it are restored.

419. Torso of a statue perhaps representing Dionysus (Bacchus).

In the base is set the fragment of an ancient bas-relief representing two bigas drawn by two Cupids.

On the wall over the torso:

418. Bas-relief representing a Maenad with a tympanum and a Satyr with a flute in procession, preceded by a small male Faun and followed by a female Faun.

It was formerly in the villa Mattei on the Coelian. The small Faun, all the heads and feet of the figures are restored.

420. Cuirassed statue with the head of ** L. Verus. The statue seems to have been made in the first century of the Empire and is decorated above with a

It was found on the via Cassia, near the so-called tomb of Nero. The right arm, the left hand and the feet are restored.

The *cippus* in travertine on which the statue stands belonged to the Mausoleum of Augustus.

On the right wall in the passage leading to the Room of the Masks.

Fragment of an *** Attic stele in Pentelic marble representing a young athlete who, before beginning his exercises, raises his left hand and bends his head as if saluting, while the servant, looking at him, holds ready for him the aryballus in his right hand and the strigil in his left. It is an original work by a Greek artist of about the second part of the fifth century B. C.

It belonged in the XVI century to the archeological collection of the Palazzo Cesi near the church of S. Lorenzo in piazza Rusticucci and was therefore reproduced in the album of Pierre Jacques: then it was not heard of for three centuries. It was lately found by Prof. Marucchi in a store-room joined to the above mentioned church in January 1902, and was given by the Congregation of the Scopoliti to the Vatican Museum.

407. Statue of Hermes (Mercury) restored as Persens.

It was found among the foundations of the house Ciccolani in Civitavec-

Gorgon's head, in the middle with a Nike (Victory) holding a cornucopia, between two trophies, and below with a female figure in a reclining position which represents the Earth. The head with a malignant expression is one of the best portraits of the epoch of the Antonines.

The statue was found at Castro-novo near Civitavecchia: the head was formerly in the villa Mattei on the Coelian. The extremities, the trunk and plinth are restored.

The travertine *cippus* used as pedestal comes like the one at n. 408 from the mausoleum of Augustus.

248. Cuirassed statue with the * head of the emperor Claudius Albinus. The cuirass with a Gorgon above and the Palladium between two Nikae (Victories) in the middle is a work of the second part of the first century.

The head was formerly in possession of the Antiquity dealer Amidei: the headless statue was found in the excavations of Castro-Novo near Civitavecchia. The nose is restored.

The *cippus* underneath was found in 1777 under the Piazza San Carlo al Corso and belongs to the Mausoleum of Augustus.



Atleto stelo reprezentivo a juna atletino.

chia. The right arm, the lower part of the legs, the supporting trunk are restored. The *cippus* below comes from the Mausoleum of Augustus.

106. Statue of a **Satyr** resting, often reproduced, derived from an original work of Praxiteles. Comp. the Satyr n. 120 in the Braccio Nuovo.

It was found at Fallerona in the Marca d'Ancona. The tip of the nose, the right arm with the flute, the left arm except four fingers, some fragments of the panther's skin, the legs, the trunk and plinth are restored.

105. Statue of a * young woman putting down a large water cup (pierced in the middle) on a support in the shape of the trunk of a tree. She was at first interpreted as a **Danaid** also on account of the sad expression of the face: but the head, though ancient, does not belong to the statue and the hole in the middle of the cup indicates that the monument was the decoration of a fountain with a water-spout.

It was found in the excavations of the forum of Praeneste. The end of the nose, the lower lip, the chin and other fragments of the head, the neck, the arms, the cup and the supporting trunk are restored.

404. Sepulchral monument of the freedwoman **Phaenia Nicopolis** representing the deceased

250. Statue of *** **Thanatos**, the genius of Death, wrongly known under the name of **Amore Vaticano**. It is derived from a Hellenistic original. The left hand ought to hold the bow and the fatal arrow, the right a torch turned downwards: in the back are still seen the joint of the wings. The severity and sadness of the face suit the sad task that Thanatos had to exercise.

It was found in 1770 near Centocelle on the via Labicana and bought for the Vatican by Clement XIV. The point of the nose, and some parts of the hair are restored.

Above, on the wall:

249. Modern bas-relief ascribed to the school of **Michelangelo**. It represents Cosimo I of Tuscany expelling from Pisa the vices and introducing the virtues.

It was formerly in the possession of the sculptor Cavaceppi.

251. Statue of an * **ephebus** of the school of Polycletus. The torso especially reminds us of the doryphorus of Polycletus: the head is ancient but of a different marble and seems of the same school.

The nose, the mouth, the chin, the right hand, the lower part of the left

on a couch with a crown in her right hand and a bird in her left.

Above, on the wall:

403. Bas-relief representing a priestess of Cybele, **Laberia Felicia** with the dress and attributes of her dignity.

It was formerly in the villa Mattei on the Coelian. The head and the two hands are restored, but following ancient traces.

402. Statue with toga perhaps of some orator, with an ancient head, supposed formerly to be a portrait of Seneca, but which does not belong to the statue.

It was formerly headless in the Baronial palace of Palo and was given to Clement XIV by Mons. Ferrante Loffredi.

401. Fragmentary group representing two **Niobides**. A young girl, wounded in her right breast, falls down in death, leaning with her right hand against her brother who is hastening away. Of the youth there are left only the left side, part of the cloak and the left hand leaning on the shoulder of the girl.

Canova was the first to maintain that this fragment belonged to the group of the *Niobides*, now in the

fore-arm, the legs with the plinth are restored.

In the base is set the head of a Satyr in profile.

253. Fragmentary statue of a **Triton** or **Sea-Centaur**. The lower part of the body being wanting, we are left uncertain between the two denominations. The sublime and sad expression of the face suits the sea-divinities: it is a splendid specimen of Hellenistic art derived from a work of Scopas.

It was found in the estate of S. Angelo near Tivoli. The point of the nose, some fragments of the ears and hair and all the lower part of the trunk are restored.

It stands on a funeral altar dedicated to *Plautoria Antiochis* by her husband *L. Flavius Capito*.

Above, on the wall:

252. Fragment of a bas-relief representing the Rape of Proserpine.

254. Statue of a Bacchantes beginning to dance.

The arms and the heel of the right foot are restored.

255. Statue of *** Paris** seated. Though the hand is restored, very probably it held the apple which he was to give to the

Galleria degli Uffizi in Florence, and in fact the parts of the masculine figure remaining in this group agree with those of one of the youths in the group in Florence. The head of the girl is ancient but it does not belong to this statue. The nose, part of the upper lip, the forefinger of the left hand and the left foot are restored.

In the base is set a bas-relief representing in the middle a round building with a pronaos with six columns and two female divinities standing between the columns: before the pronaos are steps closed at the bottom by a large basin and flanked by two large amphorae: on the two sides are carved some letters in relief. According to the most recent studies this work is supposed to be a sign showing goods to let, in which the round building (nymphaeum) has been placed so as to attract the attention of passers while the inscription indicates the nature of the goods offered. This inscription might be so completed:

[X His prAEDiis] SABINI MA-
Terni 'ca DI LOCANTVR.

400. Statue of a **Muse** restored as Euterpe and therefore with a flute in her right hand.

fairest of the Goddesses. It is probably derived from an original by Euphranor who lived towards the middle of the fourth century.

It was formerly in the Palazzo Altompe: the point of the nose, the part of the right arm from which the robe projects, the left fore-arm are restored.

It stands on an altar dedicated to Hercules by sixty-three devotees of the temple of Trajan: their names are engraved on the right side.

256. Statue of **Heracles** (Hercules) as a youth.

The legs, the right fore-arm and the left hand are restored.

258. Fragmentary statue of * **Dionysus** (Bacchus).

It was found in the garden of the Mendicanti near the basilica of Constantine. The nose, the mouth and part of the neck are restored.

It stands on a funereal altar dedicated to *Licinia Chrysis* by her husband *L. Licinius Fregellanus*. Under the inscription is seen the dead woman lying on her bed between two little genii.

399. Group of ** **Asclepius** (Aesculapius) and **Hygeia** as a young girl leaning against the right shoulder of her father seated on the throne, while she gives drink to the serpent twisted round his stick. It is of mediocre workmanship but it is derived from an excellent Hellenistic original.

It was found under Pius VI in the excavations of the forum of Praeneste. The two heads are probably ancient. (Hygeia's head is certainly so) but they do not belong to this group. Three fingers of the right hand and four of the left, the left leg from the middle of the thigh downwards; some chips of the dress, the lower part of the stick in the statue of Asclepius, the head of the serpent; the right hand of Hygeia with the cup and the forefinger of her left hand are restored.

It stands on a *cippus* dedicated to the memory of *L. Trebiius Fidus*, the perpetual quinquennial of the *soleares barearii*, the slipper manufacturers who used to meet in the rooms attached to the theatre of Pompey as is stated in the inscription carved on the front part of the *cippus*.

398. Statue of ** **Opellius Marcinus**, the only one left of him.

It was formerly in the villa Borioni; then in possession of the sculp-

Abore on the wall:

257. Bas-relief representing **Artemis** (Diana) on a biga.

The figure of Diana, the ear and the lower part of the horses are restored.

259. Statue of * **Apollo Citharædus** restored as **Athena** (Minerva). The statue was meant to represent Apollo with his cithara in his left hand and a patera in his right open hand, an older Hellenistic type much larger and more dignified than the one in the Room of the Muses.

It was formerly in the garden of the Palazzo Fiano on the Corso. The fore-arms, some fragments of the robe and especially the part from the elbow downwards, three toes of the right foot and the little toe of the left are restored. The helm and the small olive branch seem modern.

In the base is set the fragment of a much restored bas-relief representing a Satyr with a bunch of grapes.

261. Statue of **Penelope** meditating, carved at the beginning of the Empire in the Attic style of the fifth century. It was perhaps, as other reproductions, used on some sepulchral monuments as the symbol of conjugal fidelity.

The head is ancient but it does not belong to the bust. The veil

tor Pacilli. The nose, the fingers of the left hand, the hilt of the sword, the thumb of the right hand are restored.

In the base is set a bas-relief representing two female figures wrapped in their cloaks and talking to each other.

397. Recumbent statue of a young man, found in the villa of M. Brutus at Tivoli and restored with the head of * **Dionysus** (Bacchus).

The head is ancient but it does not belong to the statue. The left hand with the vase, part of the fore-arm with the elbow, the nose, the mouth, part of the chin and neck are restored.

In the base is set a bas-relief representing an elegant decoration of leaves and cornucopias intertwined.

396. Statue of **Narcissus** looking at himself in astonishment in a fountain. This statue, on account of the wound which is seen in his right thigh, is also interpreted as **Adonis** wounded by the wild-boar.

It was formerly in the palazzo Barberini. The nose, the right arm, the front part of the left fore-arm, the left leg from the knee to the instep and some other small fragments are restored.

covering the head, the end of the nose, the hand, the knee, the feet, the rock used as a seat and the plinth are restored.

In the base :

Hellenistic bas-relief representing **Dionysus** leaning against a small **Satyr**, with **Ariadne** seated on his knees.

Above, on the wall :

260. * Attic bas-relief representing a group of suppliants before **Aesculapius** and his children **Podalirius**, **Macaon** and **Hygeia**.

It was brought from Greece to Rome. The heads, the upper part of **Aesculapius**, the right arm and the leg of the youth holding out the chlamys are restored.

Statue of * **Cora** (Proserpine) with a bunch of flowers in her right hand.

It was found in 1895 near S. Sergio e Bacco on the Esquiline and given to the Museum by Leo XIII. The right fore-arm and the flowers are restored.

In the base is set a bas-relief representing a goldsmith working. His name is carved on the base: *aurifex brattiarus*.

264. Statue of ** **Apollo Saurroctonus**. It is derived from a bronze original by **Praxiteles** and represents the god in all the beauty of his youthful form

In the base is set a bas-relief representing two figures, a man and woman performing a funeral ceremony in front of a cinerary urn.

395. Statue of * **Apollo Citharæus** seated, reproduced from a bronze original of an Archaic style.

The eyes were intended to have been made of some vitreous composition: the nose, all the neck, the right arm with the plectrum, the forearm with the cithara, the two feet, the feet of the chair, and the plinth are restored.

394. Statue of **Poseidon** (Neptune) formerly restored as Zeus: it is uncertain to which of the two divinities the features belong: the attributes of the trident and dolphin are a modern addition. Though the execution is bad, the original may be ascribed to the fifth century and to the school of Myron.

It was formerly in the palazzo Verospi restored as Zeus, then it fell into the possession of the sculptor Pacilli and was sold by his heirs to Clement XVI for the Museum. The tip of the nose, the two arms, the legs, the dolphin and plinth are restored.

In the base is set the fragment of a relief representing a female

while striking a lizard (in Greek *σαῦπος*) with a small dart.

It was found in 1777 on the Palatine in the villa Magnani. A large fragment of the skull, the left side of the neck, the nose, the mouth, the chin, the right fore-arm, three fingers of the left hand, the right leg from the middle of the thigh-bone, the part of the left leg from the knee, downwards, a piece of the trunk with the upper part of the lizard are restored.

In the base is inserted the head of a Satyr.

Above, on the wall:

263. Bas-relief representing a woman on a quadriga.

The lower part of the last horse to the right, the feet of the other three horses, the wheels and the lower part of the car are restored.

265. Statue of ** **Amazon** restored as if unbending the bow: but she was more probably leaning against a stick or a lance in order to leap on horse-back. It is considered the best among the statues of Amazons which are in Rome both for the harmony of the forms and the study in the folds of the chiton in contrast with the movements of the body. Near the right foot, on the plinth, is carved the following inscription: *Translata de schola medicorum.*

It was formerly preserved in the villa Mattei on the Caelian. The head

figure seated, to whom were formerly given the names of Nymph and Andromeda.

The head is modern.

393. Statue of ** young woman, formerly supposed to be **Dido** deserted. She sits on an altar with her figure somewhat bent backward: she has in her left a small branch of leaves which is the common attribute of suppliants and she looks up with an expression of anguish as if asking for protection and help. It is in Pentelic marble and it may be an Attic work derived from an original work of the end of the fifth century of which we possess a better copy in the Palazzo Barberini.

It was found at Civitavecchia: the head is ancient but it does not belong to the statue. The neck, the right fore-arm, the fingers of the left hand, the left foot and the plinth are restored.

In the base is set the fragment of a bas-relief representing two athletes fighting, while a third athlete is accompanying their movements with a flute and a fourth one on the right is crowning himself as conqueror.

is ancient but it belongs to another figure of an Amazon. On the chiton are seen some traces of painting. The nose, the lower lip, the chin, the neck, the arms, the upper part of the quiver, the right leg from the knee to the instep, the upper part of the supporting trunk and the top of the helmet are restored.

In the base is inserted a relief representing a sitting figure writing on a volume opened out on her knees.

267. Statue of a ** drunken **Satyr**. He holds tightly the mouth of a large wine-skin against which he leans with his elbow so as not to fall down. This statue served as a fountain decoration. In fact the wine-skin is traversed by a tube and the artist has supposed that the Satyr, squeezing the wine-skin with his weight, caused the liquid to squirt out.

It was formerly in the villa Mattei on the Coelian and was bought under Clement XIV. The end of the nose, the lips, the right arm, the left fore-arm, the upper part of the wine-skin, the right leg and the left leg from the thigh downwards are restored.

Above, on the wall:

266. Fragment of a bas-relief with two Centaurs preceded by a Victory.

268. Statue of **Hera** (Juno) with the head of **Aphrodite**.



Menander (?).

392. Statue of an athlete with a head of **Septimius Severus** placed upon it. This statue is of the same type as the ephēbus n. 251.

The right fore-arm, all the left thigh-bone and leg and the upper part of the supporting trunk are restored.

It stands on a pilaster which, as we deduce from the inscription, supported in ancient times the statue of *L. Ragonius Urinatius*, a personage of the time of Commodus.

391. Statue of **Nero** seated in the garb of Apollo Citharædus.

It was found in the Villa Negrone. The lyre with the left hand, the right fore-arm and the legs are restored.

390. Statue of the so called *** **Menander**.

Posidippus and Menander were two famous poets of the new Attic comedy. **Posidippus**, whose name is carved on the base of

This statue is like the Barberini Hera which is in the Round Room (n. 546)). The head reproduces the type of the Aphrodite of Praxiteles.

It was found in the baths of Otricoli. The joint of the neck to the breast, the right-arm, the left hand and fore-arm and the right foot are restored.

In the base:

Relief representing **Artemis** (Diana) with her dog.

The head, the left-arm and the dog are restored.

270. * Female seated statue, an excellent work, with the head of a Muse, restored as **Urania**. The studied contrast between the lightness of the folds of the chiton and the rigidity of the cloak reveals a Hellenistic type in the statue.

The statue was found in the villa of M. Brutus near Tivoli. The head is ancient but comes from elsewhere. The right-arm with the stylus and the left hand with the sphere are restored.

Above on the wall:

269. Bas-relief representing a farewell scene, perhaps between Protesilaus and Laodamia.

271. Statue of *** **Posidippus**.

the plinth, flourished in the first half of the third century. **Menander**, the more celebrated of the two, died in 291 b. C.; but that this statue is his, is a supposition of E. Quirino Visconti which modern archeologists doubt. Both the statues are in Pentelic marble, of Greek (perhaps original) work by the same hand and they represent two distinct characters that we may recognise at first sight. Posidippus with his back a little bent, in a meditating attitude, with his dress slightly disarranged, with his features nervously concentrated, reveals a pessimistic temperament. Menander, on the other hand, leaning naturally against the back of the chair, with the folds of his chiton and cloak elegantly drawn together, with his head raised and his eye gazing out in the distance, seems to be attracted by some agreeable scene and an ironical smile almost seems to play on his lips. These statues are to be considered as two of the most important monuments in the Museum.

They were found together under Sixtus V in an ancient round room in the garden of the convent of S. Lorenzo in Panisperna and from there were taken to his villa Montalto, later villa Massimo. Pius VI bought them for the Vatican Museum. In the statue of Posidippus the thumb of the left hand is restored: in the statue of Menander the tip of the nose, the left ear, the left hand with the roll of papyrus and some fragments of the right foot.





Roman couple (of the Empire) supposed to be Cato and Porcia.



THE GALLERY OF THE BUSTS.

It is divided into three compartments by three arches. Each arch is supported by two columns of giallo antico marble.

FIRST COMPARTMENT.

To the left.

388.*** Two half figures of a Roman couple, commonly supposed to be **Cato and Porcia**; it is a piece of sculpture of the beginning of the Empire with some traces of painting. The disparity in the age of the two figures seemed to shew they were father and daughter, and thus they were called Cato and Porcia. The two different characters, loving but firm and rigid in the old man, simple and almost timid in the woman who lives only for his sake, are wonderfully expressed in the marble. Niebuhr, the great historian, had this monument imitated by the sculptor Schwanthia-

To the right.

Below, on the marble table:

283. Hadrian.

282. Traian.

281. Nerva(?).

280. Titus.

279. Unknown.

278. Otho(?).

The style belongs to the end of the second century. The breast in alabaster is ancient but it does not belong to the head.

277. Nero.

The features are idealized according to the type of Apollo Citharædus.

ler for his own sepulchral monument in the porch of the church of Bonn. This group which is unfinished at the back was intended to be placed in one of the square niches which used to decorate the front of sepulchral monuments.

It was formerly in the villa Mattei and was bought in 1770 by Clement XIV for the Museum.

On the upper bracket:

384. 385. 386. Three portraits heads. The heads 384 and 386 seem to belong to the family of Tiberius.

Between the two windows, on the lower marble table:

383. Bust in porphyry of ***Philippus Junior** with a sad expression. The execution, especially of the bust, is bad partly owing to the hardness of the material.

It was formerly in the Palazzo Barberini and was bought under Clement XIV.

382 and 381. Some anatomical marble fragments representing: the first to the right: a human trunk opened in the middle, showing the entrails which, especially the lungs and chest, are like those of an herbivorous animal; the second to

276. Claudius (?).

275. Augustus (?) as an old man with a wreath of vine-leaves.

The modern archeologists instead see in it the head of an old *condottiero* of the Hellenistic epoch: one of the Ptolemies or of the Seleucids.

274. Augustus in mature age with a wreath of ears of corn as one of the Arvales.

It was formerly in the villa Mattei and was bought by Clement XIV. The nose, some fragments of the lips, chin and wreath and the breast are restored.

273. Octavianus as a youth.



It was found in 1818 in the excavations made in Ostia by R. Fagan, the English Consul. The tip of the nose, some fragments of the ear and the breast are restored.

272. Julius Caesar (?) in the last years of his life.

the left is the skeleton of a thorax.

These two fragments, like many others like them in terracotta, seem to be votive gifts exhibited in some temple.

380. Portrait of an unknown old matron with a veiled head.

It was given to Pius VI by Prince Colonna.

379. Torso of **Apollo Citharædus** with this Archaic inscription carved on his breast :
CHITAROEDEVS.

It was found in the garden of the Mendicanti behind the Basilica of Constantine.

On the floor, along the walls:

378. Head of **Galba (?)**.

Several fragments of statues and busts among which:

377 F and **384 D.** Left foot and torso of **Patroclus**, belonging to the smaller group of **Menelaus** and **Patroclus** to which belongs the fragment **293 L** placed along the right side of this gallery. Compare n. **311** in the next compartment.

On a high marble pedestal:

384 B. Legs of **Patroclus** belonging to the larger group

On the upper shelf:

293. Alexander Severus.

292. ** Caracalla. One of the best portraits of this emperor for the liveliness of the expression and the violent character which it reveals.

It was found in the garden of the Mendicanti near the Basilica of Constantine. The nose, the right frontal bone and some fragments of the ears are restored.

290. Geta (?).



291. Septimius Severus.

289. Pescennius Niger (?).

(perhaps the original) to which belongs the beautiful head n. 344 in the next room on the right.

Below, on a bracket, after the window:

376. Large bust of * **Athena** (Minerva). It is a type often reproduced in ancient times and which, on account of its likeness to the features of the Aphrodite of Cnidos is a derivation from the school of Praxiteles.

It was found in Castel S. Angelo under Alexander VI. The nose, some chips of the upper lip and of the ears, some fragments of the helmet and breast are restored.

375. * Ideal head of a young woman, a Greek work, supposed to be **Isis**.

It was formerly in possession of Cardinal Albani. The tip of the nose and the greater part of the hair falling on the shoulders are restored.

On the upper bracket:

372-374. Three heads of unknown persons.

In front of these busts, in the middle:

389. Column formed of three dancing female figures, which was formerly in the Palazzo Ottoboni; over it a trophy in alabaster from Orte.

288. Didius Julianus.

It was found at Ostia.

287. Commodus.

286. L. Verus.

285. ** M. Aurelius. One of the best portraits of this emperor.

It was found in the villa Adriana.

284. Antoninus Pius.

In front of these busts: in the middle:

293. Column with spiral fluting in africano nero marble on which is the head of a Satyr in rosso antico marble.

The column was found in a vineyard on the Aventine. The head of the Satyr was found near Genzano during the repairs to a road.

SECOND COMPARTMENT.

To the left.

On the corner bracket before the arch:

370-371. Two unknown female busts of the Imperial period.

369. Julia Mammea.

On the upper bracket:

368. Commodus.

It was presented by Prince Doria Panfili to Clement XIV.

367. Saloninus, the son of Gallienus.

366. Scipio Africanus.

In the pillar of the arch:

365. Marble medallion with the head of **Artemis** (Diana) in bas-relief.

364. Bearded head in high relief restored from the mouth downwards.

On the wall to the left of the railing on a bracket below:

363. Head of * **Hera** (Juno) derived from a severe type conceived towards the second part of the fifth century B. C. and preserved in the Farnese Hera in the National Museum in Naples,

On the right.

On the marble table, below:

303. * Apollo: a majestic type of the end of the fifth century.

It was found in Roma Vecchia near the via Appia. The nose and breast are restored.

304. Otho (?).

305. Bust of an unknown youth.

306. Portrait of a woman with her hair dressed in the fashion of the Flavian period.

307. Saturnus, so called on account of his cloak drawn over his head: but the expression and features might also suit Zeus (Jupiter).

It was formerly in the possession of the sculptor Cavaceppi who gave it the shape of a herm.

308. Isis with a lotus flower and crescent on her head.

It was found at Roma Vecchia. The tresses falling on the shoulders from the temples are restored.

later on imitated and developed with a sweeter expression.

It was found in the excavations of Roma Vecchia. The nose and the lower lip are restored.

Above, on a bracket:

362. Head of Hercules.

Wall on the right of the railing, on a lower table:

360-361. Two unknown persons.

359. Draped bust of **Sabina** (?) the wife of Hadrian, found at Civita Lavinia.

358. Head of an unknown orator.

357. **Antinous**, given by Cardinal Lante to Clement XIV.

On the upper table, among other busts:

356. The so called head of **Aristophanes** found in the villa Adriana.

353 B. **Julia** wife of Titus with drapery in Portasanta marble.

In the next niche:

352. * Statue of a praying matron, probably one of the family of Augustus, but certainly not Livia, as was long supposed, as Livia had quite different featu-

309. Male bearded head of an unknown person.

It was found near S. Prisca on the Aventine: the nose is restored.

310. Head of a Greek warrior probably derived from an original work from Pergamon.

It was found in the villa Adriana.

311. * Head of **Menelaus**, fragment of a large group of Menelaus carrying the corpse of Patroclus, of exquisite work-



manship and perhaps an original work of an artist contemporary with the creator of the Laocoon. Some fragments placed in the preceding room n. 384 D, Patroclus's back (293 L), left foot

res. It is imitated from a Greek copy of the fourth century B. C.

It was found in the basilica of Otricoli along with the statue of Augustus n. 565, now in the *Sala a Croce Greca*. Some fragments of the hair and of the veil on the head, the nose, the lips, the chin, some chips of the cheeks and the fore-arms are restored.

Under the niche:

353. Fragment of a bas-relief representing [the * creation of man. Near the figures are written the names (Clot) ho, Lachesis, Atropos (= the three Fates), Mercurius, etc.

It was found at Ostia.

After the niche, on a bracket below:

351. Portrait of a beardless male, in Greek marble supposed to be a slave.

It was found in the sepulchre of the Scipios but it belongs to the Imperial period.

In the pilaster of the arch: on a bracket, below:

349. Marble medallion with the head of **Hermes** (Mercury).

(377 F) as well as left-arm; Menelaus's left hand belongs to another smaller group.

The head and the other fragments were found in the villa Adriana, in the excavations made by Gavin Hamilton in 1772.

On the upper shelf, in the middle:

298. * Large bust of **Serapis** in basalt. See above in the Round Room n. 549: the kalathos (basket) he has on his head is the symbol of the divinities of the under world.



It was formerly in the villa Mattei on the Coelian and was bought under Clement XIV. The nose and some fragments of the beard and hair are restored.

Above:

348. Mask of Jupiter Ammone which was used as the mouth of a fountain.

On the lower bracket, after the arch:

347. L. Annius Verus, the son of M. Aurelius who died when seven years of age.

It was found in the garden of the Mendicanti near the basilica of Constantine.

346. Bust of Hercules in a style akin to the Zeus of Otricoli and therefore derived from a type belonging to the second part of the fourth century.

It was found near S. Giovanni di Laterano and it probably belonged to a small temple dedicated to Hercules which must have been situated in the vicinity. The tip of the nose, part of the lower lip and the beard, some fragments of the head and the breast are restored.

345. Bust of an unknown youth.

Among the busts to the right of the bust of Serapis:

294. Bust of a young woman of the beginning of the Empire. Comp. the n. 388 in the preceding room to the left.

To the left of the bust of Serapis:

299. Head generally supposed to represent **Ptolomy**, the king of Manritania.

300. Bust supposed to represent **Mammea** (?) the wife of Alexander Severus.

It was found in the ruins of Otricoli.

302. Vespasian (?).

In the middle.

** Rectangular base, made of a single block of marble, with four feet in the shape of chimerae and a double frame above and below, a simple and elegant work of the Imperial period. The sides are decorated with interesting bas-reliefs of Hellenistic art. The most important, towards the gallery of the Statues, represents Dionysus (Bacchus) bearded, in a rich garment, going with

his train of Satyrs and Maenads to visit some poet or athlete who had been a conqueror in the games celebrated in his honour. The poet, reclining with a woman on a couch, raises his right hand in salutation and looks surprised at the unexpected arrival of the god. On the opposite side are seen in the middle a tripod with two lighted torches and two ἔρωτες (Cupids) burning in the flame a butterfly, the symbol of life, while with one hand they rub their eyes as if in pain: by their side stand two Centaurs, the one to the left has a young woman with a torch on his back: the one to the right a young Satyr playing the cithara. On the lower sides there are two rural scenes. In one of them, the one towards Monte Mario, is seen on the right Heracles with his club and in front of him the group of a shepherd and a shepherdess looking at a kid sucking its mother's breast, in the other to the right a female divinity and before her a shepherd seated milking a goat while a shepherdess caresses its beard.

It was found in the villa Neroni on the Esquilino and was exhibited until about 1825 in the Braccio Nuovo where it served as a pedestal for the group of the three Graces. It was afterwards kept in the magazines of the Museum till 1907. Comp. for the bas-relief of the principal side the fragment n. 596 of the Chiaramonti Museum.

HIRD COMPARTMENT.

To the left.

On the table, below:

338. Idealized portrait of one of the *diadochi*, perhaps **Demetrius Poliorcetes**.

The nose, the ears, a great part of the left cheek and the breast are restored.

337. **Etruscilla**, the wife of Decius.

336. **Crispina**, the wife of Commodus.

To the right.

On the marble table, below:

319. Bust of **Isis** with veiled head and a diadem formed of a moon between two serpents.

320. Head of **Pan** as a youth, beardless, with small horns and pointed ears.

321. Bust of * **Silenus** with the ears and flat head of a pig, as the symbol of the lowest de-

335. Plotina (?), the wife of Domitian.

334-332. Bust of two unknown women of the Imperial period.

Above, on a shelf, several other busts. In the middle:

329. Large head of a barbarian prisoner, perhaps a Parthian or Armenian king, of the period of the Antonines.

It was found near the arch of Constantine and therefore was thought to have decorated that monument; but this is not likely because the statues of the barbarians which belong to the arch are in Phrygian marble (*paonazzetto*) while this head is in white marble. The ears, the nose, the lower lip and the neck are restored.

On the same shelf, to the right:

328. Head of **Hermes** (Mercury).

In the niche of the last wall:

326. * Statue of **Zeus** (Jupiter) sitting on his throne. He holds the sceptre in his raised left hand and the thunder-bolt in his right, which leans on his thigh; the face is slightly bent forward with an expression of benign welcome; it reproduces the type of Zeus preferred by the Romans, which goes back to the fourth century B. C. (Comp. the Zeus of Otricoli in the Round Room n. 539): it is of mediocre workmanship.

Clement XIV began with this statue (which was formerly in the Palazzo Verospi) his purchases for the foundation of the Museum. It was at first

gradation produced by drunkenness.

It was formerly in the villa Mattei.

322. 323. **Septimius Severus** with his wife **Julia Pia**.

324. An athlete with a twisted crown.

325. M. Aurelius.

Above, on the shelf beginning on the right:

313. Mask of a woman found at Tivoli.

314. Masculine mask with a carefully curled beard.

315. Large bust of a beardless laughing Satyr.

316. Head of a bearded Satyr.

317. Masculine beardless head which seems to belong to the Claudian family.

318. Head of a Satyr.

supposed to be a copy of the Olympian Zeus by Phidias: but that, as is proved from some coins, had the head erect and more majestic: he held the sceptre lower down and had in his right hand a Nike.

Only the upper part of the body is ancient: but the restorations may be considered exact except in the right hand. It is doubtful whether it held the thunder-bolt or a patera or was simply leaning upon the thigh without any attributes.

In the base:

Small bas-relief representing a drunken **Silenus** supported by a young Satyr.

In front of the statue of Zeus:

341. Celestial globe with the signs of the principal planets and a zone representing the zodiac with the twelve constellations.





THE CABINET OF THE MASKS.

Facing the entrance of the Room of the Animals, at the north side, between the statue n. 407 and the statue n. 408, is the passage leading to the Room of the Masks. It is a quadrangular vaulted room, built by order of Pius VI, decorated with eight columns and eight pilasters taken from an alabaster quarry near Terracina. The columns and pilasters have gilt capitals joined to each other by a marble frieze of putti and festoons in bas-relief, in part ancient and found in the territory of Palestrina. The vault is, in the middle and the four sides, covered with five large oil-paintings of mythological scenes by Domenico De-Angelis; and in the corners it is decorated with the coat-of-arms of Pius VI. Two paintings represent the judgment of Paris, the others: Ariadne found by Bacchus, Diana with Endymion, Venus with Adonis.

In the middle of the pavement are set four Mosaics, found about 1780 on the north side of the villa Adriana. Each of these formed the central square of a room; the first to the left, towards Monte Mario, with four comic masks, on a white ground, had all round it along the edges, a band representing a garland of vine-leaves surrounded by a ribbon in different colours. It is the same band which now forms a frame round all the four mosaics. The branch winding among the squares on a white ground, with the motives taken from the arms of Pius VI, is quite a mo-

dern addition. The room takes its name from three of the above mentioned mosaics which represent masks. (See fig. p. 74).

In the niches before the door, to the right:

422. Statue of a **Satyr** carrying fruit.

The right-arm with the bunch of grapes is restored.

To the left:

423. Statue of a **Roman girl** of the period of the Flavii in the costume of Artemis (Diana), in the act of taking an arrow out of her quiver, but with a long and almost transparent chiton.

It was found at Castel Guido on the via Aurelia. The tip of the nose, the chin, some chips of the neck and of the right-arm together with the greater part of the hanging cloak, and the left hand are restored.

After the door, along the wall to the right:

425. Statue of a **dancing girl** in Pentelic marble, with the head of a Maenad dressed in a light chiton under which her form is visible: she holds up the hem of her cloak as she advances. It is derived from the type of an Aphrodite, a creation of the fifth century.

It was formerly in Naples in the Caraffa-Colubrano palace, was brought to Rome in 1788 and bought by Pius VI for the Museum. The head is ancient but it is derived from a type more recent than the statue. Some chips of the garland and hair, the tip of the nose, some parts of the dress, two fingers of the right hand, and the little finger of the left are restored.

It stands on a funereal altar of the beginning of the first century of the Empire, dedicated to *Licinia Magna*.

Above, on the wall:

426. Bas-relief representing the Sun on his quadriga preceded by a Dioscurus with the three Capitoline divinities.

In the next niche:

427. Statue of ** **Aphrodite** (Venus) bathing, in the act of receiving on her body a spray of cold water. It is an excellent copy of an original by Daedalus a Bithynian sculptor who lived between the third and the second century B. C. whose work, according to Pliny, was exhibited and admired in the *portico* of Ottavia.

The realistic way in which the nude is treated, the smoothness of the body and the harmonious interplay of the members show in this statue the characteristics of refined Hellenistic art.

It was found in 1760 in the estate of Salone on the via Praenestina and came into the possession of the sculptor La Piccola who sold it to Pius VI. The skull near the left ear, the fingers, the front part of the right foot, two toes of the left foot, a great part of the base are restored. The letters carved on the base *ΒΟΥΠΑΛΟΣ | ΕΠΟΙΕΙ* have been reproduced from another ancient inscription.

Above, on the wall:

428. Bas-relief from Greece representing Zeus (Jupiter) on his throne and Hebe in front of him.

429. Statue of **Sabina** as Aphrodite with a long light chiton like the dancing girl n. 425.

The fore-arms, the left side of the breast, the neck, the feet along with the plinth are restored.

It stands on a funereal altar of the beginning of the Empire, dedicated to *L. Aemilius Epaphroditus*.

Above, on the wall:

430. Bas-relief like the one n. 426 with the Sun on his quadriga and other divinities.

Along the east wall, above, over the railing:

431. Bas-relief representing four labours of Heracles (Hercules) (against the Nemean lion, the hydra of Lerna, the Minotaur and the dragon of the Hesperides).

It was found along with other similar bas-reliefs by the engraver Volpato in the estate of Corallo, near Palestrina, and is very much restored.

In the next niche:

432. Statue of a * **Satyr** in rosso antico marble, carrying in his raised right hand a bunch of grapes at which he looks intently: it is derived from a Hellenistic type often reproduced.

It was found by Count Fede in the villa Adriana and bought by Pius VI for the Vatican Museum. The eyes, the right fore-arm with the bunch of grapes and some other small fragments are restored.

433. Statue of * **Aphrodite** (Venus) after her bath, in the act of drying and dressing her hair. So it must have been in the original which is probably derived from a famous painting of Apelles, but here the head, though ancient, does not belong to the statue and has the hair already dressed, and the restorer has remade the arms badly.

It was formerly in the possession of the sculptor Albaccini who restored it: the head is ancient but it does not belong to this statue. The arms and the hands pressing the hair and this part of the hair itself, part of the left breast and some small chips here and there have been restored.

Above, on the wall:

434. Bas-relief representing Amphytrion, Athena (Minerva) and Ares (Mars) in the niches and between them in the space to the right, Theutaes teaching Heracles (Hercules) to use the bow: in the space to the left Hercules in a battle among the Thebans and Erginus, the king of Orchomenus. (See fig. p. v).

It was found by the engraver Volpato in the estate of the Corallo, near Palestrina and is very much restored.

Along the north wall, in front of the first window:

435. Square bowl in rosso antico marble supported at the four corners by swans in the same marble.

It was found in the villa Adriana.

In the thickness of the window wall, to the right:

Small bas-relief representing a boy, **AVRELIUS VRBANVS**, sacrificing to the goddess Tutela: **TVTELE SANCTE**.

In the niche between the two windows:

436. Statue of **Aphrodite** (Venus) in which is reproduced the type of the Aphrodite of Cnidos. See above; « Sala a Croce Greca » n. 574.

On the wall over the niche:

437. Mosaic with a landscape representing the Nile.

It was found in the villa Adriana.

In front of the second window:

Chair carved from a single block of rosso antico marble, with a round hole in the middle extending into a rectangular shape towards the front.

It was found outside Porta Maggiore and was formerly in the Cloister of S. Giovanni in Laterano. In the Louvre Museum is another identical to this. There are three conjectures about the use of this chair: that it was used as a night-stool or as a bath-chair or that the hole was made only to make the seat cooler.

In the thickness of the window wall to the right:

439. Small Greek bas-relief representing a Bacchic procession with Dionysus (Bacchus) supported by Ampelus and preceded by Silenus. After Dionysus comes a dancing Satyr with the thyrsus and a tiger at his feet.

In the thickness of the window wall to the left:

440. Small bas-relief with three scenic masks. (See fig. p. 79).

Over the last:

Small Greek bas-relief representing three young athletes with their names.

It was bought in Greece by Thomas Jenkins, brought to Rome and then sold to the Vatican Museum.

Along the wall to the west:

441. Statue of **Aphrodite** (Venus) holding a vase of ointment with which she is smoothing her hair.

It stands on a funereal altar of the first century of the Empire dedicated to *L. Volumnus Urbanus*.

Above on the wall:

442. Bas-relief representing in the niches Athena (Minerva), Hera (Juno) and Zeus (Jupiter) restored as Dionysus (Bacchus); between them in the space to the right Heracles as a baby strangling the serpents and in the space to the left, Heracles learning from Linus how to play the lyre.

It was found along with the bas-reliefs at n. 432 and 434 and is very much restored.

In the niche:

443. Statue of * **Apollo** in Greek marble as a youth of delicate form and a sad look, who was intended to hold the branch of laurel in his right hand and a bow in his left. It is a copy of the period of Hadrian derived from a Greek original probably belonging to the fourth century B. C.

It was found at Centocelle on the via Labicana and bought by Pius VI for the Vatican Museum. The tip of the nose, some fragments of the hair and of the right cheek, the left-arm, the right fore-arm, the right leg, the left foot, the trunk and base are restored.

On the wall:

444. Bas-relief representing four other labours of Heracles corresponding to n. 431 (that against the doe of Ladonis, the birds of Stymphalos, the wild-boar of Erimanthus and that of the stables of Augeas).

It was found, in the same place as n. 431, 434, 443 and is very much restored.

Returning from the Gallery of the Statues to the Room of the Animals and to the passage which crosses it in the middle, and then turning to the left, we enter the Octagonal Court-Yard.





THE OCTAGONAL COURT-YARD.

It was built by Giacomo di Pietrasanta after Bramante's design under Innocent VIII. It was originally a quadrangular building joined on the side towards Monte Mario, by a door, with the palazzetto of this Pope and in the middle of it there was a fountain, on either side of which was a statue, one of the Nile and the other of the Tiber. In the four corners and in the middle of each side there were eight niches in which, as far back as the sixteenth century were placed the groups and famous statues which gave to the court-yard the name of *antiquario delle statue*. In 1775 Clement XIV caused the architect Simonetti to build all round it a portico, supported by sixteen ancient pillars of red and grey Oriental granite; and in the tympanum of the pediments over the arches, in the corners and in those at the middle of each side, he had eight large ancient masks placed which came from the Pantheon. Pius VI added eight bas-reliefs in the rectangular spaces between the arches; and Pius VII in 1803, in order to give more light to the four corners, had the intercolumniation closed and so formed there four small rooms which, from the monuments they contained, took respectively the names of Laocoon, Apollo, Perseus and Antinous and gave its present name and form to the octagonal court-yard; besides, Pius VII ordered that on the external sides, and all round the court-yard, should be placed sixteen statues on cippi with inscriptions.

At the right and the left of the entrance door.

64 e 65. Two Molossian dogs, a breed of hounds of Epirus, greatly appreciated in old times. The introduction of this type, often reproduced in ancient art, may be ascribed to Lysippus and to the epoch of Alexander the Great. (See fig. p. 97).

One of them, the one at the left (n. 64) was formerly in the Palace Pighini near the Palace Farnese; the other (n. 65) was found at Torre della Chia-ruccia near Civitavecchia. The points of the ears, the jaws, the forepaws, all the left hind-paw and the whole or part of the right hind-paw and the tail are restored in both the animals.

Farther on under the portico on the right:

69. Sarcophagus with a bas-relief representing a battle between the Amazons and the Athenians, probably derived from an Attic original.

This sarcophagus was formerly in the middle of the court-yard of the statues, and was used as the basin of a fountain. It is much restored, especially in front.

Over the sarcophagus:

Bust of Sophocles very much damaged by time.

It was formerly in the Vatican Gardens.

Above in the wall:

68. Bas-relief of a sarcophagus of the third century of the Empire, divided into three parts by three arches decorated above with eagles and Tritons: in the arches stand out some statues of women: in the middle arch is a half-veiled woman, perhaps the deceased with a naked baby at her feet holding out its arms to her.

It was formerly in the Villa Negroni.

Between the two pillars towards the court-yard:

70. Bath in red granite.

It was formerly in Piazza Spada, used as a fountain.

73. Sarcophagus with an image of winged genii.

Over it:

Statue of a sleeping nymph with a snake twisted round her right arm.

~H:

Small bas-relief representing the Mithraic Sacrifice; under it a dedicatory inscription to the Sun: SOLI INVICTI DEO, whose feast used to be celebrated on the 25th of December; on the adoption of the Christian religion Christmas took its place.

The Laocoon Room.

74. Group of *** **Laocoon** and his sons: an original work of Agesandrus and his sons Polydorus and Athenodorus, artists of Rhodes: — probably executed in the second or in the first century B. C. Laocoon, priest of Apollo, having incurred the god's anger, is attacked together with his sons near the altar, by two serpents sent by Apollo or, as other mythologists believe, by Athena (Minerva). The coils of the monsters entirely envelop the father and the younger son who, bitten by one of them under the arm-pit, has his head falling backwards in the extreme movement of pain as if about to breathe his last: The father tries in vain to free himself from the pressure as the other serpent fixes his teeth in his loins on his side: in this struggle to free himself and in the spasm of agony the lines of his face contract, the breast swells and all the muscles grow rigid and stand out under the skin. The other lad has only his arm and his foot entangled by the serpent's coils and he is about to throw them off, but his soul is overcome with terror and pity for his father towards whom he looks with his eyes full of anguish.

Amongst the ancient groups of sculpture this is the one which, since the Renaissance, has had the greatest renown. It was discovered on January 14th, 1506, among the ruins of Titus's House on the Esquiline and for three days the Romans crowded to admire it. Michelangelo called it « a wonder of art » and Julius II bought it to adorn his collection of ancient statues in the Belvedere. It is made up of six pieces of marble, so well joined together that Pliny thought the group was made of a single piece. The hand of the eldest son and the arms of the other son, and of the father are badly restored. Laocoon's arm, as is proved also by the fragment lately discovered by Dr. Pollack, ought not to have been so straight, but bent back so as to touch with the hand the hair over the ear; and the right arm of the dying son, too, ought to have been bent over his breast or on his side.



Group of Laocöon.

On the right wall:

75. A much damaged bas-relief representing the triumph of Dionysius (Bacchus) over the Indians.

It was formerly in possession of the sculptor Pierantoni and was bought for the Museum by Pius VII.

On the left wall:

76. Bas-relief of a sarcophagus representing a Bacchic train.

It was bought by Pius VI.

In the two niches on the two sides of the arch, towards the court-yard, at the right:

77. Statue of a nymph for a fountain.

It was found in the garden of the Menicanti behind the Basilica of Constantine.

Under it there is a sketch of the restoration of the right arm of the Laocoon carried out by Giovanni da Montorsoli.

On the left:

78. Statue of a woman.

The head is ancient but it does not belong to this statue. The nose and the right hand are restored.

Under it * the fragment of an ancient copy of the Laocoon group, which shows that the right arm ought to have been bent towards the head.

It was found in possession of a stone-cutter, outside Porta S. Giovanni, by Dr. Pollack who gave it to the Museum.

Leaving the Laocoon Room, along the south side of the court-yard:

80. Sarcophagus found in the Moroni Vineyard near Porta S. Sebastiano.

Over the sarcophagus, the ossuary of two children *C. Clodius Primitivus*, aged eleven years, and *Apollinaris*, aged five years, with two feminine genii opening the Gate of Hades.

It was found on the Caelian in the Villa Mattei.

Above on the wall:

79. Bas-relief representing Hercules with Telephus his son and Dionysus (Bacchus) leaning on a Satyr.

82. Monolithic bath in black and white granite.

It was found in the Mole Adriana.

Above on the wall:

81. ** Bas-relief belonging to the great external frieze of the enclosure of the *Ara Pacis*. The *Ara Pacis* was built by order of the Senate in B. C. 13 to honour Augustus on his return from Spain and from Gaul. The bas-relief represents the solemn procession going to the altar of the Goddess to perform a sacrifice of thanksgiving and there are represented the important personages and the magistrates of that time with their suite. There are eleven figures in this fragment: first of all, two lictors followed by two persons dressed in the toga, the praetors, perhaps, and behind a *Camillus* with an *Acerra* (small coffer for incense): then others, also in the toga.

It was found in the court-yard of the Palazzo Fiano. Other fragments of this same bas-relief are dispersed in other Museums: the largest are in the Uffizi Gallery in Florence, others lately excavated are in the National Museum of the Terme. All the heads are restored except the cheeks and a little of the nape of the neck of the first figure and the face of the third.

84. Sepulchral altar of the beginning of the Empire of *L. Volusius Saturninus* whose portrait is sculptured in bas-relief on the front. It supports a block of Oriental flowered alabaster, found near Finnicino.

This altar was found in 1827 in the excavation of a catacomb in the Amendola vineyard on the Via Appia. The forehead of the figure seated, and the head of Medusa are restored.

In the niche in the middle of the wall:

85. Statue of * *Hygeia* giving drink to a snake in a cup. The head, of Greek marble, with a diadem, on the middle of which is represented Medusa between two serpents, reproduces the type of Hygeia Athena (Minerva Salutare) probably derived from the original in bronze of Pyrrhus erected about the year 430 on the Acropolis of Athens. The body, in Parian marble, which belongs to another statue of Hygeia, reproduces in the free and sure touch of the dress and broad belt, a later Attic type of the fourth century.

It was formerly in possession of the sculptor Pierantoni and was bought by Pius VII. The head is ancient but it does not belong to this body. The

attributes in the two hands and several of the fragments of the mantle are restored.

In front of the above mentioned statue, under the arch:

44. The so called ** *Ara Casali* with some bas-reliefs representing the origin of Rome: It is a quadrangular pilaster decorated on the four sides with small bas-reliefs, a production of the later Empire, intended to support some votive gift or some small bronze statues of one or two gods, perhaps of Mars or of Mars and Venus together. On the side of this altar towards the court-yard we see an oak wreath on the middle of which is the name of the person to whom the monument is dedicated: *Ti. Claudius Fuentinus*; under the wreath appear in bed together, bound with a chain, Venus and Mars and above, on the left, the Sun with his chariot, on the right Vulcan. the deceived husband has the tongs which represent the art that is under his tutelage. On the left side, on the upper part, is represented the judgment of Paris and on the two lower ones we have some battle scenes: on the right side on the upper part we see the corpse of Hector dragged by Achilles round the walls of Troy and in the two lower parts scenes relating to the funeral of Hector. At the back in the first division: Mars approaching Rhea Sylvia asleep; in the second Rhea Sylvia with the twin babies; in the third the exposure of the two children on the Tiber: in the fourth the two babies defended by the wolf with two shepherds looking on in astonishment.

It was found in the second part of the seventeenth century in the garden of the Mellini, on the Caelian, near Villa Casali and was given by Cardinal Casali to the Museum. All the part of the pilaster over the bas-relief is restored.

87. Sepulchral altar of the beginning of the Empire, of *L. Volusius Paris* found with the other sepulchral altar n. 84.

89. Monolithic bath of red Oriental granite found in the Villa Negrone.

On a truncated pillar of Cipollino marble towards the court-yard:

90. Small rectangular urn in the shape of a house with a sloping roof.

Above, on the wall:

88. Fragment of a large * bas-relief which may have once belonged to a triumphal arch of the time of Trajan; it represents the goddess Rome, carrying a banner and preceding a horse which perhaps belongs to the horses of the conqueror's quadriga.

All the right side, all the lower part of the bas-relief and many other small parts of the figures are restored.

91. Sarcophagus with a bas-relief representing some Nereids and Tritons.

It was formerly used as a fountain in the garden Ingami a' Gerchi.

Over the entrance of the Apollo room:

Bas-relief representing **Poseidon** (Neptune) of an archaic type, with his trident and a long beard.

The Apollo room.

92. *** **Apollo di Belvedere**. The god is represented in a majestic and calm attitude, leaning on his right foot while the point of the left is lightly raised; his head is sharply turned to the left, as if he had suddenly issued from the clouds and revealed himself all at once to human eyes. The arms, as is proved by comparing them with those of other statues and paintings, are wrongly restored and do not allow us to perceive at once the real meaning of the movement the artist expressed. The right hand which ought to stretch out more in front, grasped a laurel bough (the sacred tree of Apollo) fastened with ribbons; and, in fact, the ends of the ribbons and a few laurel leaves may still be seen on the ancient upper part of the trunk. The left hand, according to the latest opinion, that of R. Engelmann, held neither the bow nor the shield (the actual restoration carried out, according to Michelangelo's advice, by Montorsoli, makes us suppose it held a bow); instead it really held and pressed in its hands the hem of the cloak which, if it had really been folded over the arm, as it is now seen in the statue, ought to slip and fall down. Hung over his shoulders, Apollo carries his quiver, in the upper part of

which is still seen a hole where the bow was very likely fixed. The original model was very probably made of bronze and it is derived from an artistic type created perhaps about the end of the fifth century. The present copy is supposed to have been executed at the beginning of the Roman Empire.

It was in all probability found in 1495 in an estate near Grottaferrata belonging to cardinal Giuliano della Rovere who, when he became Pope under the name of Julius II, removed it to the cortile di Belvedere. The arms, the upper part of the trunk and some parts of the cloak and legs are restored.

On the wall at the right:

93. Bas-relief representing a lion hunt.

On the wall at the left:

94. Fragment of a bas-relief representing two women dragging along a bull to the sacrifice: this composition is derived from a bas-relief which used to decorate the balaustrade of the temple of Nike Apteros on the Acropolis, which was built about 425 B. C.

It was found in an excavation in Terra di Lavoro. All the left side behind the bull's neck is restored and many restorations may be seen on the right side. But those may be considered exact because they are carried out after a model which is kept at Florence in the Galleria degli Uffizi.

In the two niches at the sides of the arch toward the court-yard: - on the right:

95. Statue of Aphrodite (Venus Victrix).

It was found in the excavations at Otricoli and it is very much restored.

On the left:

96. Statue of Athena (Minerva) in the act of fighting.

Coming out from the Apotto room in the eastern side of the court-yard: over the door:

Bas-relief representing the orgies of Centaurs, male and female with Satyrs in different groups.

Along the eastern side of the court-yard:

97. Reclining statue of the river Nile leaning on a crocodile. Under it a sarcophagus (with the sides furrowed by undulated



Apollo di Belvedere.

lated grooves like a strigil). In the middle a bas-relief representing Ganymede offering nectar to Zeus's eagle and a woman seated, perhaps Mount Ida; in the corners on the front side some genii carrying burning torches.

99. Sarcophagus as before at n. 97 with a bas-relief in the middle representing Dionysus intoxicated supported by a Satyr and a Maenad and with a Satyr in one corner and a Maenad in the other. On the front part of the lid are engraved some sea-monsters. The travertine supports on which the sarcophagus is placed, are ancient and represent chimerae with birds.

It was found on the Via Cassia near Nero's tomb.

Above in the wall:

98. * Half of the foot of a marble table which represents in the corners two crouching griffins and in the middle a crater, towards which two running satyrs symmetrically converge. This composition is supposed to be taken from an Attic bas-relief.

It was found with another sold in England, in the Villa Negroni on the Viminale. The one which remained here was sawn into two halves, one of which is the above mentioned one: the other is spoken of later on at n. 27.

Between the two pillars towards the court-yard:

100. Bath of green basalt.

It was found in the orchards of S. Caesarius near the Terme di Caracalla and it formerly stood near the Collegio Clementino.

Before the door near the wall:

101. Doric pillar in porphyry with green and purple spots.

It was found half-buried under the sands of the Tiber near Ponte Palatino (now Ponte Rotto) where it was used to hold together the chains of a mill-stone. The base and the capital are quite modern.

Towards the court-yard:

102. White marble pillar of the Renaissance.

Past the door, near the wall:

25. Doric granite pillar with a modern base and capital.

It was found in the excavations of Palestrina.

Towards the court-yard:

26. Sculptured column in white marble with a modern base and capital.

It was found in the Villa Adriana.

28. ** Oval sarcophagus with a representation of dancing Satyrs and Maenads. Among the five couples of dancers stand out on the front two large lion heads under which are two Cupids on the back of a panther. The harmonious composition and the elegance of the figures place this sarcophagus among the best works of this kind.

It was found in 1777 while the foundations of the present sacristy of S. Peter's were being excavated and it then contained two skeletons.

Above, on the wall:

27. Half of the foot of a table or *trapezophorus* (see above n. 98).

Between the two columns towards the court-yard:

29. Bath in black Egyptian granite.

It was found in the gardens of S. Cesareo near the Terme di Caracalla and was formerly in the Collegio Clementino.

31. Sarcophagus of * **Sex. Varius Marcellus**, the father of Elia-gabalus with Latin and Greek inscription.

It was found near Velletri in 1764 in the Columella estate and given in 1772 by that town to Clement XIV.

Over it a sleeping Nymph which used to decorate the mouth of some fountain.

It was found in a vineyard outside Porta Latina.

Over the door leading to the Persens Room:

The front part of a small sarcophagus representing a Bacchic procession.

The Persens Room.

In this room there are three statues carved by Canova in 1800, which were bought by Pius VII and placed there when the group of the Laocoon and the statue of Apollo with other master-pieces were taken to Paris. They are of fine workmanship but greatly inferior to the ancient models.

In the middle:

32. Statue of **Perseus**, an evident imitation of the Apollo Belvedere. The hero in a triumphant attitude shows with his left-arm stretched forward the severed head of Medusa.

To the right and the left of Perseus:

33 e 34A. Statues of **Damoxenos** and **Creugas**, two famous athletes mentioned by Pausanias: one of them (Creugas) was killed by a blow of his adversary who, with his outstretched fingers, had torn his side open and pulled out his entrails.

In the two niches by the two sides of the arch towards the court-yard, to the right:

34. Statue of **Hermes** (Mercury) with his petasus, his cloak wrapped round his arm and his caduceus, still preserved.

It was found in the garden of the PP. Dottrinari of Palestrina on the site of the ancient Forum, in the excavations ordered to be made by Pius VI.

To the left:

35. Statue of **Athena** (Minerva).

It was found under Pius VI in the garden of the Mendicanti near the Basilica of Constantine.

Going out from the Perseus Room, along the North side of the court-yard. Over the door:

Small bas-relief representing Mars discovering Rhea Sylvia asleep.

37. Sarcophagus with a bas-relief representing **Dionysus** (Bacchus) with his train, finding Ariadne asleep.

It was found in 1723 while the foundations of the bell-tower of the Cathedral of Orte were being laid.

39. Sarcophagus with a bas-relief representing a Roman chief seated among his soldiers, crowned by Victory and before him some barbarian prisoners imploring mercy.

It was found outside the Porta Flaminia and was used as a fountain basin in the garden of the Belvedere, from the time of Julius II. Some fragments are restored.

Above, on the wall:

38. * Bas-relief representing the combat of **Artemis** (Diana) and Hecate (?) with the giants. Some details recall the motifs of the large bas-relief on the Altar of Pergamon.

It was formerly in the Villa Mattei on the Caelian and was bought by Pius VII for the Vatican. Some other minor fragments of this same bas-relief are in the Municipal Antiquarium on the Caelian and on the Palatine.

In the niche in the middle:

42. Statue of mediocre workmanship, of * **Venus Felix** dedicated eated by **Sallustia Helpis**. The goddess is represented in the same attitude as the Aphrodite of Cnidos: the Eros to the right was perhaps offering her a mirror. In the head with the diadem, which is certainly a portrait, some wish to recognise the features of Sallustia Barbia Orbiana, the wife of Alexander Severus.

It was found in a vineyard of the monastery of S. Croce di Gernsalemme, and placed in the garden of Belvedere as far back as the time of Julius II. Only the nose, the first and the middle finger of the right hand are restored.

In front of the above-mentioned statue:

Large * fragmentary sarcophagus carved between the third and the fourth century which probably represented a Bacchic procession.

It was found in 1903 reduced to small pieces in the Christian Cemetery between the via Appia and the Ardeatina near the Cemetery of Calixtus in the ground belonging to the palazzi Apostolici.

Under the arch and at the sides of the pilasters supporting it:

Three funereal stelae in the form of pine-cones with their pedestals from Palestrina.

49. * Sarcophagus with bas-relief representing the battle between the Achaeans and the Amazons under the walls of Troy: the warrior conspicuous in the middle is Achilles lifting up the wounded Penthesilea. The style of the dressing of her hair allows us to ascribe this work to the first part of the third century of the Empire.

This sarcophagus, known since the time of Giulio Romano, was formerly in the villa of Julius III outside Porta del Popolo. Some fragments are restored.

Above, on the wall:

48. Bas-relief from a sarcophagus with the figures of the dead with four Muses, and in the middle the symbolical door of the lower regions, ajar.

52. Sarcophagus of bad workmanship on the front of which are carved in bas-relief two winged genii holding a shield with the head of Medusa.

It was found on the Esquiline in the vineyard of the Monks of S. Antonio.

Hermes Room.

53. Statue of ** **Hermes** (Mercury), once erroneously supposed to be of Antinous: it represents the god as the inventor of the Palestra, in repose. The correct proportions of the side and breast caused Poussin to say that this Hermes is the most beautiful example of a perfect male body. The original must have been in bronze. The great likeness of this statue to that of Hermes carrying the babe Dionysus, of Praxiteles, justifies the supposition that it is derived from the school of Praxiteles.

It was found in 1543 in a garden not far from Castel S. Angelo and Paul III had it placed in the Garden of the Beldere. The two legs had been broken and the restorer in joining them together made them thinner.

On the wall, to the right:

54. Bas-relief representing the battle between the Amazons and the Achæans near Troy. Compare with n. 49 and 69.

On the wall, to the left:

55. Bas-relief representing a procession in the honour of Isis: it shows a good workmanship.

It was formerly in the Palazzo Mattei and was bought for the Museum by Pius VII. Several pieces are restored.

In the two niches at the sides of the arch, towards the court-yard, to the right:

56. Statue of **Priapus** the god of orchards and fecundity, dressed in Oriental style and carrying many kinds of fruit in his bosom.

It was found among the ruins of Castro Novo at Torre della Chiaruccia near Civitavecchia and was brought to the Vatican under Pius VI. The nose,

some fragments of the wreath of vine-leaves, the front part of the right shoulder, two figs and the leaves under them are restored.

To the left:

57. Statue of Hercules with a cornucopia.

It was found in the garden of the Mendicanti near the basilica of Constantine. The right arm, the left hand and the upper part of the cornucopia are restored.

Leaving the Hermes Room, along the west wall of the court-yard:

58. Sarcophagus with a bas-relief with the figure of the dead in the middle and at the sides the figures of the four seasons.

It was found at Roma Vecchia outside Porta Maggiore.

Over the sarcophagus:

A recumbent female statue, with the hair dressed in the style of the time of Titus.

Above, on the wall:

57 B. Bas-relief very much weathered, representing * Aphrodite (Venus) persuading Helena to accept the invitation of Paris. The composition of the group is probably derived from an Attic painting of the middle of the fourth century B. C.

It was found on the Aventine.

61. Sarcophagus with a bas-relief representing four Nereids on the backs of dolphins carrying the arms of Achilles. It is probably derived from a painting inspired by the group of Thetis with the Nereids of Scopas.

It was found in Roma Vecchia on the via Appia. Some chips of little importance are restored.

Over the sarcophagus:

Fragmentary statue of a ** Nereid (or Aphrodite) seated on a sea-horse. In the sea represented plastically is seen a dolphin swallowing a polypus and another fish grasping an indistinct object. It is an original Greek work of the Hellenistic period.

It was found at Palestrina and brought to the Museum under Clement XIV.

Between the two columns towards the court-yard:

Bath in red granite.

It was formerly used as a fountain in the garden of the Pigna.

The external sides of the court-yard are decorated, as we have already said, with eight large masks and eight bas-reliefs above and with four sarcophagi and several statues, altars and cippi below. The eight bas-reliefs above, beginning from the one to the right, going from the room of the Animals into the court-yard, contain the following subjects:

1. Five labours of **Heracles** (Hercules): the killing of the lion of Nemea, of the hydra of Lerna, of the boar of Herimanthus, of the hind of Artemis, of the Stymphalian birds.

2. **Dionysus** among the four genii of the seasons and symbolical figures representing the Earth (with the cornucopia) and the sea.

3. The genii of the four seasons with their attributes and among them two cupids holding a medallion or a shield on which is carved the profile of a youth, probably the person buried in the sarcophagus from which the bas-relief has been sawn off.

4. Bacchic procession, probably representing the marriage between **Dionysus** and **Ariadne**.

5. **Mithras** cutting the bull's throat.

6. **Achilles** discovered in Scyrus among the daughters of king **Lycomedes**.

7. **Apollo** and **Athena** (Minerva) in the middle: between them **Polyhymnia**: to the right **Erato**, **Melpomene**, **Thalia**, **Euterpe**, **Clio**: to the left the others: **Terpsichore**, **Urania**, **Calliope**.

8. **Dionysus** (Bacchus) intoxicated, with his train.

The statues and sarcophagi placed along the walls, and the columns in the external part of the court-yard, always following the order observed in the case of the bas-relief, are:

1. Seated female statue with the head of **Julia Maesa**: it stands on a round altar on which the **Menads** are represented in bas-relief.

2. Sarcophagus with genii and **Menads**.

3. Statue of **Apollo** in his chlamys, leaning against a pillar.

4. Statue of a woman with a double chiton girt high, supposed to represent **Atalanta**. The head is ancient but seems not to belong to the statue.

5. Nude male figure restored as **Hermes** (Mercury).

6. Sarcophagus with strigil pattern with two lions' heads at the sides and in the middle the figure of the dead person.

It was found in the excavations of Roma Vecchia.

7. Statue of **Dionysus** with the nebris, the cantharos and a tiger at his feet, very much restored.

8. Draped statue of a woman, with the head not belonging to it, restored as a Muse.

9. Statue of a woman wrapped up in her cloak, even the head being covered; commonly called Pudicitia.

10. Oval sarcophagus with strigil pattern with two lions at the sides of the front tearing a stag in pieces.

11. Female statue restored as Ceres.

12. Statue of a Roman youth in the toga prætexta and by his side a box to keep the volumes in.

13. Statue like the above.

14. Draped female statue.

15. Sarcophagus with a bas-relief representing a nuptial ceremony.

16. Statue of a woman with a long sleeveless chiton bearing in her bosom bunches of grapes, and other fruits, perhaps representing **Flora**.

The head is ancient but restored in part and does not belong to the statue; the two arms, the folds of the bosom and the left foot are restored.

17. Seated female statue: it stands on an altar dedicated perhaps to Hercules as seems to be indicated by the objects carved on it relating to his celebrated labours.





The Round Vestibule

Crossing the Eastern side of the Octagonal Court-yard we enter the Round Vestibule which overlooks the Prati di Castello and leads to two other rooms; to the passage or Room of Meleager on the left and to the quadrangular vestibule of the Torso on the right.

In the middle of the Round Vestibule:

Large grooved tazza in Phrygian or purplish marble.

It was found under Pius VI in Val dell' Inferno.

In the four niches at the sides, beginning on the right on entering the room :

8. The lower part of a male figure, nude, with a cornucopia of good style.

It was found in the excavations of Roma Vecchia.

9. The lower part of a male statue, with sandals.

It was found among the ruins of Castro Novo, on the sea shore, near Civitavecchia.

On the balcony towards the Prati:

Weather-vane in marble with the names of the winds carved in Latin on the upper part and in Greek on the sides.

It was found in 1779 in the garden of the Nuns of Monte Libano, near S. Pietro in Vincoli.

5. Torso of a hunter.

It was found in a vineyard near the Tiber outside Porta Portese and was formerly in the Palazzo Pighini in Piazza Farnese; it was bought for the Museum by Clement XIV.

7. Lower part of a * seated female statue, of good workmanship, which had a Cupid on the right and a small image of Aphrodite on the left.

Under this fragment:

Sepulchral *cippus* of *Tib. Octavius Diadumenus*, with a small bas-relief representing the deceased man in the attitude of the well known Diadumenus of Policletus.

It was found at Palestrina.

The Meleager Room.

In the middle:

10. Statue of ** **Meleager**, the famous mythological hero who killed the boar of the Calydonian forest: he is in an attitude of repose and satisfied pride. It is probably derived from an original in bronze of Scopas in which the dog and the boar's head were wanting. (See the head of Meleager p. 102).

It was found in the sixteenth century in a vineyard on the Janiculum near Porta Portese and was preserved in the Palazzo Pighini in Piazza Farnese, till Clement XIV bought it for the Museum. Michelangelo had a very high opinion of this statue and would not attempt to restore the left arm which was evidently leaning against a spear. The end of the nose and the tips of the dog's ears are restored.

Going round the room, from right to left:

11. Fragment of a male statue with the breast covered with a garment with large meshes like a net, on account of which this statue was supposed to represent Apollo or a comic actor.

It was found in the Villa Adriana.

14. Small sarcophagus decorated with festoons supported by three small genii: over the festoons there are other genii with dolphins. On the edge of the lid are two genii holding a bed in which is represented a small Cupid asleep see fig. p. 98.

Above, on the wall, to the right:

13. Bas-relief belonging to a large sarcophagus which represents a bearded personage surrounded by the nine Muses.

Almost all the heads and hands are restored.

On the wall at the end of the room, to the right of the door:

16. Statue of the bearded **Dionysus**. The arms and the lower part of the figure are wanting.

Above, on the wall over the door:

17. Inscription of the Consul L. Mummius, the conqueror of the Greeks, of about 145 B. C.

It was found in 1786 in the Campana gardens on the Caelian and given by Marchese Campana to the Museum.

Above, on the wall, to the left:

20. * Bas-relief of a large sarcophagus belonging to the period of decadence probably representing **Aeneas** and **Dido** in the harbour of Carthage.

It was formerly in the vigna Moiraga outside Porta Latina.

21. Head of **Trajan** found at Ostia.

Under it:

Fragment of the poop of a votive trireme.

It was found at Palestrina where it once was in the Villa Barberini.

The Torso Hall.

In the middle:

3. *** **Torso del Belvedere**, the work of Apollonius, the son of Nestor the Athenian (as the inscription carved on the base tells us), the same perhaps who carved the statue of Jupiter for the Capitoline temple, which was rebuilt about 69 B. C.: he seems to have been one of the greatest masters of the neo-Attic School. The reproduction of the nude in this torso is so able and perfect as to excite now, as always, universal admiration. This figure, as we may deduce from the lion-skin covering the base and stretching over the left thigh, probably represented **Hercules** who, according to some, was there reproduced with **Hebe**, **Jole** or **Auge**: according to others, alone with the club in a resting attitude: according to others again with the lyre at his side, with his left hand holding one of the horns and the right touching the strings, with his head close to it to accompany the song with the music. According to others, it does not represent **Hercules**, but **Polyphemus** who, seated on a rock on the seashore looks towards **Galatea**: because the piece of skin on the left thigh of the hero is more like the skin of a tiger. Lately the hypothesis that



Torso del Belvedere.

this statue may represent Marsyas, the rival of Apollo in music. has been put forward.

It was, from the fifteenth century onwards in the Palazzo Colonna, in the Piazza dei S. S. Apostoli, and was placed in the garden of the Belvedere by Clement VII.

On the right wall:

2. Sarcophagus of *** **L. Cornelius Scipio Barbatus**, consul in 298 B. C. grandfather of Scipio Africanus the Elder. It is carved in *peperino* with a decoration derived from Greek motives and has in front a long Latin inscription in Saturnian verses.

It was found in the tomb of the Scipios on the via Appia, during the excavations of 1780. Several inscriptions in this wall belong to the same tomb.

Over the sarcophagus:

Head in *peperino* with a laurel crown supposed to be the portrait of the poet Ennius who was intimately connected with the Scipios.

It was found in the same tomb. The nose and bust are restored.

Under the window, to the left:

1. Lid of a * sarcophagus, on which is carved a recumbent Roman matron, represented as Aphrodite with the apple in her left hand, and two Cupids one at her head, and the other at her feet, with a quiver and a funereal wreath.

It was formerly in the Giustiniani Gallery and was bought for the Museum by Clement XIV.





CHIARAMONTI MUSEUM.

This part of the Vatican Museum took its name from Pope Pius VII who founded it. It is divided into three parts: 1st The Museo Chiaramonti proper; 2nd The Galleria Lapidaria which is continuation of it; 3rd The Braccio Nuovo.

Each of the two first compartments occupies a half of the great corridor built by Bramante, which used to connect the Loggia of Raphael and the Borgia apartment with the Belvedere. The Braccio Nuovo, on the other hand, was entirely built by order of Pius VII (1800-1824) and branches from the Museo Chiaramonti. We will describe first the Chiaramonti Museum and then the Braccio Nuovo, because these two collections complete each other and together form the Museum of Sculpture founded by the above mentioned Pope.

Since however, the Chiaramonti Museum contains a great number of monuments, some of them of slight importance, we shall dedicate only those which may be of greater interest to visitors. We shall then give a short account of the Galleria Lapidaria.

The Chiaramonti Museum was arranged by Canova, who caused to be painted also the lunettes under the vault, in which are presented allegories relating to the pontificate of Pius VII and the protection he gave to art and literature as is indicated by the inscriptions placed under each *tableau*.

In this part as far as the gate of the Galleria Lapidaria we do not find any real masterpiece, but, by way of compensation, there is a great number of large and small monuments relating to the most varied subjects represented in ancient art.

Thus, besides the large statues, we see statuettes, busts, fragments of bas-reliefs, many bases with inscriptions, sacred

altars, sepulchral cippi, etc. A visit to this Museum is thus of great interest especially for those who are not satisfied only with seeing the most famous sculptures but wish also to examine these objects of art which may inspire useful observations on ancient customs.

COMPARTMENT XXX.

To the left.

At the bottom of the staircase:

735. Torso of a man, nude, with the remains of a chlamys over his shoulder. It stands on the sepulchral *cippus* of *Volusia Fortunata*.

734. Herm of a bearded man, probably a philosopher. On the foot (which does not belong to this head) is carved the name of Solon *COΛΩΝ*.

Above in the wall:

733. Fragment of a *piece of sculpture of good style belonging to a bas-relief representing three female figures; perhaps a woman of royal blood with two companions. The two figures which, with the marble fragment placed in the middle, form the group, are in stucco; the original is in the Museo delle Terme in Rome. Dr. Amelung discovered that these fragments belong to one and the same group derived from an original work of the fifth century B. C.

It was formerly in the Giardino della Pigna.

733 A. Great oval sarcophagus decorated with strigil ornament. In the corners there are lions devouring other animals; in the middle of the flutings is carved a vase for ointments. Over the sarcophagus is placed a large capital of composite order with the head of Hercules in high-relief in the middle of the volutes. Over the capital stands the torso of a gigantic draped statue of imposing style.

N. B. - The colossal statue of a recumbent Hercules, which the old catalogues indicate as placed before this wall, has been transferred to the Giardino della Pigna.

732. Herm of a bearded Greek, of good workmanship, with drapery on the shoulders.

The nose is restored.

COMPARTMENT XXIX.

To the right.

Above:

709. Front part of a sarcophagus with a Bacchic scene. To the right is seen **Dionysus** (Bacchus) as a young man, on a panther, before him a Faun then **Silenus** on an ass. Towards the left corner a sacrifice with a female figure much damaged. In the background are seen the heads of other figures.

1st Shelf:

712. Head of **Sabina**, the wife of Hadrian, on a modern bust.

715. Head of a man resembling the younger **Drusus**, the son of Tiberius.

The nose is restored.

717. Bearded head with the hair falling over the forehead. It was believed, wrongly, to be that of Julian the Apostate; but it is not only a different type; it also belongs to an earlier period.

2nd Shelf:

718. Torso of a Faun in green basalt with the nebris thrown over his left shoulder on a profiled base in portasanta marble.

719. Herm believed to represent Carneades. The nose is restored and the bust is modern.

720. Double herm of a bearded Dionysus (Bacchus) in Archaic style, crowned with ivy, on a stand of grey marble.

721. Sepulchral bust with the hair dressed in the fashion of the time of Trajan. On the base is carved: *D. M. Maniliae Helladis.*

The sepulchre of the Manilii from which this bust comes, was discovered in 1816 in the Vigna Moroni outside Porta S. Sebastiano and was illustrated by Gnattani.

722. Another sepulchral bust, beardless and bald on the top of the head. On the base is inscribed: *D. M. L. Manilii primi.*

It was found in the same place as N^o 721.

723. Draped bust with a short beard; on the base we read: *L. Manilius Faustus vib. sibi f. (vividus sibi fecit).*

It also comes from the tomb of the Manilii on the via Appia near Porta S. Sebastiano.

724. Double herm of a bearded Dionysus (Bacchus) in Archaic style with locks of hair falling on his shoulders.

It was found at Palestrina.

725. Greek male head on a modern bust.

726. Torso of a male figure in basalt, slightly resembling the doryphorus of Policletus.

Below:

727. Fragment in relief with a bearded figure reclining.

731. Fragment of a bas-relief of rough workmanship representing **Artemis** (Diana) with her lance in her right hand and her bow in her left. To the right a hart, to the left a tree with a wild boar; near the goddess is her dog.

731 A. *Cippus* of one *Poppaeus Ianuarius*; to the right a veiled figure praying; near the figure a table with sacred implements and a wild boar; to the left a draped female figure with a baby sucking her breast. She stands underneath a laurel tree and holds a torch in her right hand; perhaps *Demeter Kurotrophos*. In the front corners are two torches from which hangs a festoon.

731 D. Altar with frame of carved foliage, belonging to the decadence. On the front Hercules seated resting with his right arm on his head and holding the goblet. On the ground is the club; before him a Maenad playing the timbrel. On the left side we see a dancing Satyr with a wine-skin. On the left Pan also dancing.

To the left.

Above:

687. Fragment of a sarcophagus representing the madness of **restes**. **Clytemnestra** is lying half nude; near to her stands **restes** seized by madness. On the background the heads of the Furies project from behind some draperies. Near **Clytemnestra** we see a male figure seated and near it another that seems to take some object from a tripod standing on a pedestal. Near the altar is a woman sleeping; the whole is very much damaged.

688. Fragment of a bas-relief with a representation relating to the myths of **Orestes** and **Pylades**. There is a nude headless figure supporting a hero whose breast alone remains. At the right another headless figure of which the left leg and the arms are wanting.

689. Fragment of a sarcophagus. We now see only the upper part of four figures in an attitude of mourning accompanied by a horse.

690. Fragment of sarcophagus representing the death of **Meleager**, the hero being carried in a shroud. A person in military robe presses his left arm and other persons are standing here and there in a sorrowful attitude. On the upper edge we read the modern inscription: *Antinoi Adr(iani) Caes(aris) consecratio*.

1st Shelf:

693. Head of **Hercules** as a young man crowned with vine-leaves.

It comes from the Vigna Bonelli outside Porta Portese. The nose is restored.

694. Ideal head of a woman. (Hera?)

The nose and part of the diadem are restored.

695. Ideal head of a youth with curly hair, perhaps one of the *oscuri*.

696. Head of a woman with her hair dressed rather high on her head in the style of the Flavian period.

2nd Shelf:

698. The so-called bust of **Cicero** like the one of the Museo Capitolino. It is beardless and stout with a wrinkled skin and eyes bent to the ground.

It was found in the grounds of Roma Vecchia. The bust from the neck downwards is modern. The nose and parts of the ears are restored.

699. Young beardless head of the third century of our era with very thick eyebrows. It is supposed to represent Gordian III.

The nose is restored.

700. Child holding with both hands a wine-skin on the left shoulder, and bending backwards. It probably used to decorate a fountain.

All the lower part of the leg from the knee downwards, part of the vase and arms are restored.

701. Head of a woman slightly resembling Antonia the older the wife of Drusus, brother of Tiberius.

The nose is restored.

702. Colossal head of **Antoninus Pius**.

It was found at Ostia. The nose is restored.

704. Statuette representing **Ulysses** offering wine to the giant Polyphemus in order to make him fall asleep and to blind him as is told in the Odyssey. He wears a tunic and a *pallium* and on his head the *pileus* of the sailor. He offers the cup with his left hand stretched out and his right hand open as if about to speak.

The arms and part of the legs are restored.

705. Head of a woman with her hair dressed like that of Faustina the younger.

The nose is restored.

706. Bust of **Commodus** as a young man with cuirass and drapery.

It comes from Ostia. The head is partly restored and partly reconstructed.

Below:

707 C. Small pedestal of a cinerary urn with a round pediment and *pulvini* of one *M. Valerius Teophimus*, a freedman.

707 E. *Cippus* with a portrait in the pediment of one *Annia Laodices* placed there by her father *Rusticus*, an architect and freedman of the Emperor.

707 L. *Cippus* with a portrait in the pediment of a *Pierus* (sic) *Caesaris Verna a comentariis fisci Asiatici*, that is to say attached to the administration of the treasury of the East.

COMPARTMENT XXVIII.

To the right.

684. Statue of **Aesculapius** leaning, as usual, against his staff round which the snake is coiled, but the staff is curved. It stands on a votive altar with Greek inscriptions dedicated to the saviour Aesculapius *ΑΣΚΛΗΠΙΟ ΣΟΤΗΡΙ* by Aulus Minucius Natalis, a man of consular rank and legate of lower Moesia.

685. Sarcophagus with pilasters at the corners. In the middle the tablet with the inscription of a *P. Nonius Zethus Augustalis* and his fellow freedmen. On the right various utensils for baking.

685 A. Head of the bearded **Dionysus** (Bacchus) in an archaistic style.

685 C. Small head possibly of **Eros** from Prima Porta. This head and the sarcophagus stand on the base of an honorary statue the inscription of which refers to a certain *P. Horatius Chryserus sevir Augustalis* at Ostia to whom the statue was erected by the Augustales for his liberality towards the colony of Ostia.

686. Statue of a woman supposed to represent the vestal **Tuccia**. She wears a double tunic girt at the waist, with short sleeves buttoned. With both hands she holds before her the sieve on which remain the letters *S.... pello*. These letters are modern and were supposed to refer to the legend of this vestal and have been interpreted *sic calumniam pello*.

The head is ancient but it does not belong to this statue. The fore-arms and the sieve are a modern restoration.

It stands on the *cippus* of *Mitrasia Severa*, decorated with two twisted columns at the anterior angles. On the front is carved a head of Medusa, which was afterwards cut away between two rams' heads. Under the inscription two sacrificing Victories and between them a brazier. On each of the sides is the tripod of Apollo.

To the left.

681. Statue of **Artemis** (Diana) wrongly restored as Minerva, leaning with her left arm against the shield and with her right hand on the lance. She wears a tunic with half-sleeves buttoned and a cloak with the belt above it.

The head, part of the breast and both arms with the shield are restored.

It stands on a base with a modern inscription: *Paridi Alessandro Priami Re(gis) Troiani f(ilio)*.

682. Large statue of **Antoninus Pius** wearing a cuirass. He holds in his left hand a short sword and in his lowered right a staff indicating that it originally held a lance. The cuirass is adorned with two griffons, the shoes with wild beast's heads and near his left leg there is the trunk of a palm tree.

The right arm, the left hand and leg and the lower part of the right leg are restored. The head has been replaced. It was formerly in the Conservatorio delle Mendicanti and from there it was carried to the villa Mattei. It was afterwards placed in the Vatican Museum and stood for a long time in the Round Room. (Sala rotonda). It comes from the Villa Adriana. It stands on a red granite base.

683. Statue of ** **Hygeia** which formed part of a group with Aesculapius as is shown by the hand of this god with the ser-

pent, leaning on the shoulder of the goddess of health. She wears a tunic with short buttoned sleeves and the Tyrrhenian sandals. The fore-arms and the right foot are wanting; the head is in stucco.

It was found at Ostia.

It has been thought that the original of this piece of sculpture was the group worshipped in the temple of Aesculapius in Kos in which the god was touching with his right hand the figure of Hygieia.

It stands on an altar on the front of which is carved in bas-relief **Athena** (Minerva) with a palm and a crown: it is much damaged.

This altar comes from the Giustiniani collection.

COMPARTMENT XXVII.

On the right.

Above:

661. Fragment of bas-relief representing a youthful figure leaning against a staff between two small pilasters. On one of these is a volume, on the other a comic mask. It may represent a dramatic poet.

662. Fragment of sarcophagus with a fluted pilaster on which we see two headless Amazons fighting; very much damaged.

663. Fragment of bas-relief representing a seminude philosopher sitting on a chair with crossed legs, between two pilasters. On one pilaster we see a volume, on the other a sun-dial.

1st Shelf:

666. Bust of **Aesculapius**.

668. Head of **Zeus Serapis**.

The chin and nose are restored.

2nd Shelf:

670. Statuette of **Hercules** as a boy. He holds in his right hand a sort of whip and is striking a serpent twisted round a

trunk near his left leg and with his right foot he crushes another serpent.

The arms are restored: the head and the legs are reconstructed.

671. Herm of the bearded **Dionysus** (Bacchus), an imitation of the Archaic style. Some traces of colour remain in the hair and beard.

672. Group of **Ganymede** with the eagle. The cup-bearer of Jupiter holds the cup with his right hand slightly bent and with his left hand he caresses the wings of the eagle which stands on a trunk covered by his garment.

The arm with the cup is restored. The head has been replaced.

673. Group of **Aphrodite** (Venus) with two Cupids. The goddess adorned with a diadem is nude to her hips where the drapery is knotted together and she is drawing over her breast with both hands some locks of her hair. She stands between two Cupids, one on a dolphin, the other on a sea-lion; the second Cupid holds in one hand a basket with flowers, in the other a wreath.

The arms are restored and the head has been reconstructed.

It was found at Ostia.

674. Head of the Emperor **Alexander Severus**.

674 A. **Ganymede** carried off by the eagle; an imitation of a well known group of Leocares. He wears the Phrygian cap and carries the shepherd's crook.

The arms and legs are almost entirely restored.

675. Herm of the bearded **Dionysus** (Bacchus) in the archaistic style.

The nose and part of the beard are restored.

675 A. Statuette of **Dionysus** (Bacchus) leaning against the trunk of a tree round which is twisted a vine-branch. He grasps in his left hand a bunch of grapes and is squeezing its juice into a cup.

The arm, the leg and part of the trunk are restored; the head has been replaced.

Below :

678. Bas-relief of elliptical shape formed by two fragments of a sarcophagus. On the right a winged genius rowing in a boat : on the other side a harbour with two boats and some genii. In the background a temple with two palm-trees. In the water a swimming figure and a genius on the back of a dolphin. It stands on two small *trapezophori* formed by two lions' heads on lions' paws.

680. Herm, very much damaged, of **Heracles** on a trunk covered with the lion's skin, with Telephus on his left arm.

To the left.*Above :*

641. Fragment of a bas-relief representing a woman seated on a rock with a veil on her head. Before her another woman with a high diadem who is taking with the left hand the arm of the seated figure. It is supposed to represent Hera persuading Thetis to consent to the marriage with Peleus.

The head and the arms are restored.

643. Fragment of a bas-relief representing a woman kneeling and handing a baby to a woman whose legs alone are seen. This scene may refer to the birth of Prytaneus.

644. Fragment of a bas-relief of elegant style, with two draped women dancing towards the right and the hands of a third woman holding a vase. They perhaps represent the Hours or the Seasons.

It comes from the Villa Palombara on the Esquiline.

1st Shelf :

647. Statuette of * **Attis** the priest of Cybele with a Phrygian cap, the timbrel in his right hand and the crook in his left. He wears a doublet fastened on his breast and open lower down.

The two arms and the timbrel are restored.

648. Statuette of **Apollo** with his right arm over his head and his cloak falling down on his left shoulder and folded over his left arm.

The head and the arms are restored. The lower part of the legs is modern.

2nd Shelf:

651 A. Torso of a statue of an **Amazon**. She wears the sword-belt and has her right breast uncovered.

652. Head of a Centaur of good workmanship belonging to a statue. It is bent slightly backward and has pointed ears.

The face is partly restored. The bust is modern, the right shoulder is covered by the drapery.

653. Eros (Cupid) in the act of bending the bow, imitated from the original ascribed to Lysippus.

The arms, the bow, the wings, the lower part of the legs and the trunk with the quiver are restored.

653 A. Portrait of a matron of mature age with her hair dressed in the style of the early Empire. It is supposed to represent **Antonia**, the wife of Drusus. The base is in portasanta marble with the inscription *Antonia Aug(usta)*.

654. Torso of statuette of **Isis**. We recognise her by her fringed mantle fastened under the breast in the way common to the figures representing this divinity.

655. Statuette of * **Narcissus**. The arms (restored) are stretched forward and raised in the act of choosing an arrow. The head too is restored. On his left is the trunk with the chlamys hanging from it and near it a flying genius with a lighted torch. Lying on the ground there are also a half-nude woman and a mask.

Below:

660 C. Altar of **Silvanus** in the shape of a trunk round which is twisted a vine-branch. In the inscription we read the dedica-

tion: S · S · S · (*Sancto Silvano Sacrum*) made by a certain *Sex . Sentharius Aettius*. Near the trunk there were various animals: two snakes, a lizard, a bird and the paw of a roe-buck still remain.

COMPARTMENT XXVI.

To the right.

638. Torso of a woman half naked, life-size. She is in the act of walking and the mantle which covered her right arm falls down over the lower part of her figure. She stands on the corniced *cippus* of a *Iulius Celadus* and of *Iulia Melissa*. On the sides are the *urceolus* and *patera*.

639. Statue of * **Julia Soemia** (the mother of Heliogabalus) as Venus. The hair is moveable. She is drawing forwards a lock of hair with her right hand and in her outstretched left hand she carries a vase for perfumes. The fringed drapery covers only the lower part of her body. At her feet, on the right, is a small genius on a dolphin.

The arms of the statue and some parts of the dolphin are restored.

It stands on a funerary altar with an inscription saying that whoever should violate this sepulchre should pay a sum of money to the college of the *pontifices*.

The following phrases in this inscription are worthy of notice « *Si quis ei arae sive sepulturae quandoque manus inferre voluerit inferet collegii pontificum sextertia centum millia nummum* ».

This statue comes from the excavations made by Pius VI in the Forum of the city of Praeneste, that is to say, the Forum established under the Empire outside the modern town and below it, where the church of the Madonna dell'Aquila stands now.

640. Torso of a male statue with drapery fastened under the neck. It has a beardless head which does not belong to it and curly hair.

It stands on the *cippus* of a freedwoman of the gens *Staberia* where it is said that this monument was surrounded by rough dry wall.

The inscription is of some importance because it shows the custom of surrounding even sepulchral areas with walls of this kind. Here is the text:

DIS . MANIBVS
STABERIAE . T(*iti*) L(*ibertae*)
LOCADI
HOC . MONVM(*entum*)
MACERIA . CLVSVM
SIBI . ET . SVIS . LIBERT(*is*)
LIBERTABVSQVE . ET
POSTERISQVE . EORVM

.

To the left.

635. Torso of a statue with cuirass and fringed cloak on the left shoulder. Upon it is placed the head of **Philip** the younger. On the cuirass is carved a Victory and on the pendants various masks. It stands on the *cippus* of a certain *T. Claudius Myronus*.

636. Group of ** **Heracles** with the babe Telephus on his arms, a well known and celebrated group larger than life, formerly incorrectly called Commodus as Hercules. The god is leaning with his right hand on the club and supporting with the left hand the boy seated on the lion's skin which is folded round his left arm. It is copied from a Greek original of the fourth century B. C. and the head especially its remarkable for its beauty.

The right fore-arm with the club, the left hand, part of the skin and of the feet and the bands of Telephus are restored.

It was found in the time of Julius III near Campo dei Fiori in the neighbourhood of the theatre of Pompey and by that Pope it was placed in the Belvedere.

It stands on a large ** square altar with bas-reliefs. On the front are **Apollō** and **Diana** and between them a lighted altar at

the foot of a laurel tree. Apollo holds in his right hand the laurel twig, in his left the bow; near him is the tripod. Diana with her right hand is taking an arrow out of her quiver while holding the bow with her left; at her feet are a dog and a wild boar. On the right side are Hope and Fortune. Hope, according to the Archaic type, is represented with a flower in her right hand and holding up with the left hand the hem of her robe; Fortune with a cornucopia in her left hand and a rudder in her right on a sphere; between the goddesses is a burning brazier. On the left side Ares (Mars) and Mercury with the caduceus on his left arm round which the chlamys is folded and the purse raised in his right. Mars in helmet and cuirass leans with his left hand against the shield while his right hand is raised holding the lance. At the back are Hercules and Silvanus, also separated by an altar near which is a pine-tree: Hercules, seen from behind, has his head covered with the lion's skin and holds the club with his raised right hand; near him the victim, a boar. Silvanus with the skin thrown in the usual way over the left shoulder and arm, wears high boots and holds in his left hand the bill-hook and in his right the branch of a pine-tree.

It comes from the Aldobrandini gardens on the Quirinale. On the wall is attached a plaster cast of the back which we have just described.

637. Torso of a male statue with cloak fastened on the left shoulder and folded round the left arm. It represented an Emperor in heroic attitude. It stands on the *cippus* of *M. Luccius Chrestus*, with the portrait of the deceased.

COMPARTMENT XXV.

To the right.

Above:

614. Fragment of a sarcophagus with a draped female figure.

615. Pediment of a shrine with two female figures lying down and between them a tree-legged table with food.

616. Part of trapezophorum. In the middle two griffins facing a candlestick; at the corners two telamons.

617. Fragment of a sarcophagus with a scene relating perhaps to the death of **Meleager**. It contains two female figures and one male bearded figure looking down towards the ground in an attitude of mourning.

1st Shelf:

618-620, 622-623. Four female portraits and one male, showing good workmanship.

621. Head of a Canephora.

624. Head supposed to be **Trajan** as a youth.

2nd Shelf:

625. Head of * **Antinous** with the Phrygian tiara, as Paris.

A large part of the face is restored.

625 A. Head of a Satyr on a modern bust.

626. Female head of an ideal type, slightly resembling the head of Isis which is in the Museo Pio Clementino.

626 A. Torso of a small figure of a nude youth with his right arm raised.

627. Group of **Mars** and **Venus**. Mars is naked with his sword hanging from a belt which falls from his right shoulder. Venus wears a tunic and cloak and leans with her left arm on his shoulder and her right hand on his breast. The head of Venus reminds us of a portrait of the era of the Antonines.

The lower part of the legs and the left arm with the sword of Mars and the right arm of Venus are restored. The head of Mars has been replaced and perhaps does not belong to this figure.

628. Torso of a male statuette.

628 A. Head of Augustus on a modern bust.

629. Male portrait of the time of Alexander Severus (third century A. D.).

629 A. Female sepulchral bust of the last years of the Republic.

Below:

634 A. Votive altar dedicated for the health of Vespasian and Titus to the genius of some granaries by the keepers of these places: *Saturninus* and *Successus*. There is the consular date: « *Cesare Vespasiano V. e T. Cesare Imp. III cos.* » which indicates the year 75 A. D.

To the left.

Above:

593. Fragment of a ** bas-relief with three female figures dancing. The one in the middle wears a tunic and a sleeveless upper garment. The other two wear the pallium and the last to the right wears a sort of coif. It belonged to an Attic votive relief dedicated to the nymphs.

594. Bas-relief relating to a funeral. A male figure seated on a triclinium with the *modius* on his head and the *rhyton* in his right hand. A seated female figure faces him. To the right a bearded man and a veiled woman with four children advance towards the bed.

595. Front part of a * sarcophagus representing an episode of the Indian triumph of Dionysus (Bacchus). The god, headless and wearing only his nebris, is on a car drawn by two Centaurs and guided by Victory. One of the Centaurs has the thyrsus and the shield, the other with the bow is fighting against a fallen enemy. In front of him is another car in which rides a bearded king, drawn by two horses in flight; this car has overturned a warrior while two others stand by him. To the right Dionysus seated on his throne, with Pan waiting on him, has at his feet a barbarian and at his left a female figure.

596. Fragment of bas-relief. A nude male figure is lying on a bed with his right hand raised, and by him, on the edge of the couch, is seated a draped woman. Before them stands a tripod and near it a kneeling boy; to the right a nude attendant. It

is a votive monument dedicated to Dionysus, and probably by a poet, as may be inferred from the same subject in the Museum at Naples.

1st Shelf:

598. Bust of a Greek philosopher supposed to be Carneades.

599. Head of **Ganymede** with the usual Phrygian cap.

600. Head of **Augustus**.

601. Head of **Manlia Scantilla**, the wife of Didius Julianus.

2nd Shelf:

604. Head of **Eros** (Cupid) with curly hair and the forehead surrounded by a band, the ends of which fall down on the shoulders. He is smiling and has his tongue between his teeth.

The head has been reconstructed.

605. Bearded head crowned with pine-leaves, perhaps **Silvanus**, though it does not show his savage character.

607. Bust of * **Poseidon** (Neptune) with tangled hair as if dripping with water.

It was found by Fagan in the excavations of Ostia.

608. Bust of **Octavia**, the daughter of **Claudius**.

The head has been reconstructed, the bust is modern and the nose restored.

609. Headless statuette of * **Artemis** (Diana).

COMPARTMENT XXIV.

To the right.

590. Torso of **Apollo**.

It is perhaps that of the so-called **Apollo** with the goose, ascribed by some to the sculptor **Scopas** without sufficient reason.

It stands on the *cippus* of a certain *Sextus Mulvinus*. On each side is the tripod of **Apollo** with a raven over it; over the inscription is the head of **Medusa**; underneath a brazier between two griffins.

591. Statue of **Claudius** as Jupiter. It stands on a Mithraic altar erected by a certain *M. Aurelius Euprepes*, a freedman of the Emperor and dedicated *Sacerdote Calpurnio L. Septimio Severo Pertinace*, that is to say in the year 194 A. D. Above is a part of a cista, round which is twisted the serpent, crested and bearded, holding its tail in its mouth; and thus forming a ring.

The sphere in his left hand and the right arm are restored.

592. Large torso of * **Apollo**. His chest is crossed from right to left by the sling of his lyre on which are carved the signs of the Zodiac. It is supported by a *cippus*, with cornice, of a certain *Avidius Spartacus*.

This statue was found in 1820 during the rebuilding of the Valle theatre.

To the left.

587. Group of **Ganymede** and the eagle. Ganymede stands with his legs crossed leaning against a trunk and looks at the eagle at his feet.

It stands on the *cippus* of a certain *Carpus Pallantianus*, a freedman of the Emperor, assistant of the prefect of the *Annona*. On the left side is carved a man in a toga in a ship and on the right side a female figure wearing a double tunic and holding a torch in her left hand and an uncertain object in her right.

588. Group of * **Dionysus** with a **Satyr**. The young god, nude and crowned with vine-leaves, is leaning with his left arm on the Satyr's head and holding a cup in his left hand: while the right hand rests on his own head. The Satyr, crowned with pine foliage, embraces him with his right hand while he holds the crook with his left. At the feet of Dionysus is a panther leaning its left paw against the head of a goat.

It is in part reconstructed and in part restored.

It was found near Frascati in the Morena estate where the villa of the *Licinii Murena* is supposed to have existed.

589. Statue of * **Hermes** (Mercury) with a wingless petasus. He holds the caduceus in his right hand and the pouch in his raised left; the chlamys is folded round his left arm.

Part of the right arm, the left arm and the attributes were added during the restoration.

It was found near the Monte di Pietà.

It stands on the *cippus* of a certain *Grattia Tertia* with two ram's heads, from which hangs a festoon of laurel, carved at the corners.

COMPARTMENT XXIII.

To the right.

Above:

567. Bas-relief roughly executed, but valuable for its subject which represents the god Mithras with the head of a lion, nude and with four wings. The serpent is twisted round his body and is thrusting its head into a vase placed between his feet. Both hands are close to the breast. The left hand presses the serpent and the right hand a key. It is a mystical representation of the Mithraic worship.

It comes from a Mithraeum at Ostia where it was found by Fagan and is a rare and valuable monument.

568. Mithraic bas-relief representing the usual sacrifice of the bull in the mystical grotto. In the middle we see the Persian god killing the bull which has fallen: near it we see the scorpion, the serpent and the dog. Before the group are placed seven lighted altars to symbolise the seven planets of the solar system: to the right and to the left the two lampadophori, both with reversed torches. On the background a star. On the vault of the grotto, to the right, we see the bust of the Sun, to the left the bust of the Moon; near the bust of the Sun the Mithraic ear; above six braziers among trees.

This valuable monument was found along with the above mentioned one in the same Mithraeum at Ostia.

569. Fragment of a Mithraic bas-relief like the above mentioned one. The tail of the bull and part of the mantle of Mithras remain. To the right, a genius of small proportions bearing a torch; over him Saturn reclining with veiled head, then the raven on the branch of a tree and the bust of the Sun with a radiated crown. On a tree the Phrygian cap.

This too comes from Ostia.

1st Shelf:

573. Statuette of **Mithras** with lion's head.

574. Head of **Trajan**.

The nose is restored.

2nd Shelf:

578. Statuette of **Silenus** crowned with ivy and with his head bent towards his left shoulder; he presses with his left hand the mouth of a wine skin placed on a trunk and with his right hand raises the edge of the nebris that crosses his breast.

The right fore-arm and the lower part of the legs are restored; the head, which does not belong to this statue, has not the same proportions as the figure. Some parts have been reconstructed.

579. Torso of a statuette of **Hermes** (Mercury) with the chlamys on the right shoulder and the caduceus on the same arm. The chlamys has still many traces of purple colour.

580. Statuette of an * old woman wearing a tunic and a mantle, in the attitude of walking, holding in her left hand a vase for perfumes and with her right hand open and lowered. It is full of character and is derived perhaps from an Alexandrine original.

The head, the right arm, the left hand with the vase and the feet are restored.

It was found in 1822 in the foundations of a house in Piazza del Popolo.

It stands on the *cippus* of *Gellia Agrippiana clarissima puella* placed there by her parents. On the edge of the cornice we read: *Glaucopi Veneri*.

581. Torso of Hercules. The left arm on which hangs the lion skin is very much injured.

582. Statuette of a Faun. It is one of the numerous reproductions of the famous original by Praxiteles.

The head has been replaced; the right arm is wanting; the left arm and the legs are restored.

583. Torso of a Silenus with the limbs corpulent and hairy. He wears the nebris over his shoulder and fastened under his breast.

To the left.

Above:

549. Fragment of a bas-relief with a female figure near an altar before a temple making libations with the patera in her left hand and her right hand raised.

The serpent at her feet and part of the shrine were added in the restoration.

550. Large trapezophorum decorated in the middle with an Argolic shield with the head of Medusa and laurel leaves carved on the edge; under the shield a lance crosswise. It stands between two candlesticks with fruit, foliage and birds. In the upper part there is a band which perhaps denoted the enclosure of a palestra in the country. We see an enclosure between six hermes, and in this there open two niches containing two statuettes. Behind the enclosure we see three trees, each between two animals.

551. Fragment of relief of a figure seated, apparently a philosopher, wrapped in his cloak.

The head and the feet are restored.

1st Shelf:

554. Head of Antoninus Pius.

Part of the nose and beard are restored.

557. Female head of ideal aspect, slightly bent towards the left shoulder and with a sad expression. It may suit one of the daughters of Niobe.

558. Head of * **Athena** (Minerva).

The nose and the edge of the helmet are restored.

559. Bust with cuirass and cloak of a youth, by some ascribed to Annius Verus. He has hollow pupils.

The nose is restored and the head has been replaced.

560. Portrait of a * Roman personage of the Flavian period.

In the middle, on a cippus:

561. ** Nude and corpulent bust of a beardless man of mature age with the nose restored; a very life-like portrait representing as some say, the father of Trajan.

It is on an artistically carved stand, placed on a base decorated in front with a slab of porphyry which, like the stand, is modern. On the front we read the inscription of an *Julia Panthea*, and underneath we see a festoon with ribbons hanging from two bosses.

563. * Male bust of an unknown person, beardless, with short hair and of a severe type. He has his breast bare while the shoulders are covered with the cloak. It is by some authorities supposed to represent Aristotle.

Below:

566. Fragment of a relief representing a table of offerings with its ornaments.

566 A. Fragment of a bas relief representing the inside of a Sacred building decorated with sculptures. We see an oblong altar, lighted; two bull's heads, a panther and a procession of women, two of them holding an amphora. On the right there still remain some traces of large massive drapery.

COMPARTMENT XXII.

To the right.

546. Female statue with the head of a Roman woman restored as Ceres with poppies in her right hand.

It stands on the *cippus* of a *L. Plotius Eunus*. In the front corners two small genii standing on the shoulders of two other small genii kneeling. Those who stand support a festoon which hangs under the inscription. Over the festoon we see a cock-fight and underneath a lion between two serpents. In the back corners two bucrani from which hangs a festoon.

547. Gigantic bust of * **Isis**. The goddess is veiled and wears the lotus flower on her head. Her forehead is pressed by the Egyptian veil, the hems of which, thrown behind her ears, fall on her breast.

Part of the lotus flower, the nose and mouth are restored.

It stands on a large *cippus* with a Greek metrical inscription relating to a poet named Asclepiades. On the upper part of the *cippus* we see in a bas-relief Apollo with the lyre in his left hand leaning against a small pilaster between the Muses of Comedy and Tragedy with their respective masks. At the sides of this group, two other Muses; on the right Urania; on the left Clio; on the sides of the *cippus* the laurel tree.

It comes from the gardens of the Quirinal.

548. Female statue restored as **Diana Lucifera**. She is in the attitude of walking, holding two torches in her raised hands: she wears a tunic and a fluttering cloak.

The hands, the torches and the lower part from the knees downwards are restored; the head has been replaced.

It stands on the *cippus* of *Papinia Felicitas*. On the sides we see the urceolus and the patera.

To the left.

543. Torso of a * statue with cuirass with an ideal head which does not belong to it. On the cuirass, which is carefully worked, are carved two chimerae in front of a small altar and underneath the she-wolf with the twins. It is on a stand of alabaster which is placed on the *cippus* of a certain *Maena Mellusa*; on the front, in bas-relief, is represented the dead woman sitting with a boy on her left arm while she caresses with the right another boy who stands before her; at the corners are festoons hanging from bucrani.

544. Group of * **Silenus** with the panther. The corpulent old teacher of Dionysus, crowned with wine-leaves, is giving drink to the panther from a bronze vase in his right hand while he is menacing the beast with the crook in his left hand. The nebris hangs from his left arm.

The right arm, the left fore-arm; part of the legs and the panther are restored.

It stands on the large base of the statue wearing the toga of *Titus Arrutenius Maximilianus*, an illustrious personage of the fourth century A. D. His *cursus honorum* is given, and on the upper edge is repeated the name *T. Arrutenii*. On the right side is the pitcher and on the left an oval socket with the traces of six bronze studs which probably held a bronze tablet on which was written some honorary decree relating to the above mentioned person.

It comes from Ariccia where in 1791 it was found in the so-called *contrada delle Cese* where the villa of P. Memmius Regulus of the time of Nero is supposed to have been.

545. Torso of statue wearing a cuirass with a head which does not belong to it, representing the portrait of a Roman who seems to be one of the Gens Claudia. On the rich cuirass are carved two chimerae holding a candlestick between them. On the lower part of the cuirass a Victory sacrificing.

It stands on the *cippus* of a certain *Iunia Alee*, a freed-woman of *Iunia Torquata*, the vestal virgin.

COMPARTMENT XXI.

To the right.

Above:

518. Fragment of a sarcophagus representing a portico with fluted columns and a pediment. Between the columns remain the upper parts of two figures very much damaged; the one male, the other female.

522. Fragment of a sarcophagus with **Eros** and **Psyche**. Behind Eros a bird pecking from a basket.

1st Shelf:

523. Two headed head of a bearded **Dionysus** and of **Zeus Ammon**.

The nose of each is restored.

524. Head of **Heracles** crowned with ivy; he has a hole in the top of his head.

526. Head of a **Faun** with a part of the wine-skin: it is perhaps the fragment of a statue.

The nose is of stucco.

528. Head of **Dionysus** (Bacchus) with a beard, imitation of the Archaic style.

The nose and part of the hair are restored.

529. Head in Archaic style of a bearded **Dionysus** (Bacchus).

The lower shelf is made of two fragments of cornices having between them the fragment of a frieze decorated with foliage and birds in bas-relief with some letters belonging to the commencement of the dedicatory inscription of the monument.

2nd Shelf:

530 A. Veiled female head wearing a diadem.

The nose and many other parts are restored.

531. Bearded head of a Greek warrior with a Corinthian helmet, generally called Phocion.

533. Lid of an urn in the shape of a banqueting couch; a female figure is lying on it holding a cup in her left hand and a wreath in her right. On the front edge there is the following modern inscription: *Persifone pacata Diti decumbit Integritati litat.*

534. Crowned head of **Hera** (Juno).

The nose is restored, the bust is modern. It was found at Ostia.

535. Head with a beard, very thick and shaggy hair and an intensely painful expression. It is supposed to represent Philoctetes suffering from his wound.

The nose is restored; the bust is modern.

536. Half figure of a youth with the head bent towards the left shoulder, like the so-called Narcissus of the Museum of Naples.

The head has been replaced and part of the face is restored.

Below:

542 B. Headless herm of **Heracles** with the bust covered with the lion's skin in which his arms are wrapped.

542 C. Headless herm with draped trunk and the right arm on the breast.

542 D. Funerary stele, with pediment and antefixae of one *T. Atilius Piso*, erected by his parents, and remarkable for the following phrase *titulum posuerunt in area monumenti eius* which mentions the area annexed to his sepulchral monument.

To the left.

Above:

499. Fragment of relief. Two fluted columns support a pediment; in the pediment we see an ithyphallic herm of a bearded Bacchus covered with the skin of some wild animal; before him two headless figures of which a great part is wanting: one of them with a flute.

500. Fragment of a funerary monument with two portraits of a married couple in high relief clasping each other's hand as if plighting troth.

501. Fragment of a high relief of elegant style representing Dionysus (Bacchus) with drapery and crowned with vine-leaves, on a biga with the ear decorated with carving. By him Ariadne and a Mœnad dancing.

1st Shelf:

502. Head of * **Apollo** with long hair and curls falling behind his ears.

505. Head of **Antoninus Pius** with the civic crown.

507. Head of a youth, perhaps an Ephebus, with hair arranged in the style of the school of Polyclitus.

The nose is restored.

508. Male bust supposed to represent Sulla or Pompey and identified by some with **Menander**.

2nd Shelf:

509. Head of **Meleager**.

The nose is restored.

510. Ideal female head of good workmanship but very much weathered, with tresses falling on the shoulders and the hair tied with a ribbon.

510 A. * Male bust by some supposed to represent **Lucius Munatius Plancus**, one of Caesar's lieutenants and consul in the year 712 of the city (44 B. C.).

It comes from the Randauni collection.

511 A. Head of * **Hera** (Juno) wearing a diadem: placed on a modern bust.

It was found near the Lateran Baptistery.

512. Head of an unknown beardless and bald person. It is a very truthful portrait of a person in old age remarkable for the eye-brows lowered over the eyes and the mouth slightly open obliquely. It is generally called, without any real foundation, the portrait of Caius Marius. It stands on a lion's paw and a plinth like n.º 510 A.

513. Head of **Aphrodite** (Venus): very good workmanship; one of the best types we possess of the ideal of this goddess and slightly resembling the well known Venus Capitolina. Her hair is divided on the head with great care and fastened on the nape of the neck. In the ears we may see the holes for the earrings.

It was found in the *thermae* of Diocletian.

Part of the nose and the bust from the neck downwards are restored.

Below:

514. Fragment of a sarcophagus with **Eros** and **Psyche** kissing each other. The head of the figure of **Psyche** is wanting.

516. Altar with a pediment dedicated to *Silvanus* by *Sestia Hellas* and by *Sestius Magnus*: the inscription is remarkable for the sign *II* instead of *E*. On the right side is carved the god with his dog; on the left an oak with a ram underneath; on the lower plane a wild boar.

516 F. Base dedicated *Virgini victrici sanctae Deae Nemesei* by one *M. Aurelius Romanus optio Karceris* of the twelfth urban Gordian cohort, that is to say a deputy of the custodian of the military prison. On the left side we read *Dedic(atum) kal(en-dis) ian(uariis)*.

COMPARTMENT XX.

To the right.

496. Statue of **Athena** (Minerva) with a Corinthian helmet. Her right hand, holding an owl, is stretched forward, while she leans her left hand against her side.

The arms and part of the helmet are restored; the right hand and other parts have been recomposed.

It stands on the corniced *cippus* of one *Tiberius Claudius Liberalis, praefectus fabrorum*. On the right side is carved in bas-relief his portrait on horse back followed by a standard-bearer: on the left side three figures of slaves of whom the one in the middle holds a whip. On the fourth side towards the wall there is the same inscription as the one carved in front.

It comes from the Janiculum where it was found near the fountain of the *Acqua Paola*. (Vigna Giraud).



Fragment of sarcophagus.

497. Fragment of a very large sarcophagus on which were represented two cornmills of the kind called *jumentariae*; only one and a small part of the other remain. We can see the entire shape of the millstone, the horse with the blinkers that turns it and the miller who directs the operation: above we see a lamp on a bracket.

It comes from the so-called *Vigna delle tre Madonne* outside *Porta S. Giovanni*.

497 A. On the above-mentioned fragment stands the small sarcophagus of a boy representing in bas-relief the childish game of walnuts now called the game of the *castelletto*; it is played by two groups: one of boys, the other of girls. In the middle two boys are fighting. On the lid there are small baskets of fruit among winged genii, two of whom hold the inscription. It stands on an altar with fluted columns consecrated to the goddess *Juno*, that is to say to the feminine genius of *Italia Aufidena Capitolina*.

It comes from the *vigna Amendola* on the *via Appia*.

498. Female statue restored as *Clotho*, the spinning Fate. In her left hand she holds the distaff and with the right she is

turning the spindle. She wears a tunic which is tight at the sides, with buttoned half sleeves and a cloak wrapped round her left arm. She wears on her breast a kind of boss hanging from a ribbon.

The left hand, the right fore-arm and the neck are restored.

It stands on the corniced *cippus* of a certain *Gallia Procula* and of a certain *Publius Clodius Trebonianus*.

It comes from the Villa Adriana.

To the left.

493. Statue of a youth of heroic expression. The head which does not belong to the statue, is the portrait of a Roman whom some suppose to be *Diadumenianus*, the son of Macrinus. He held his sword with his left hand bent and the cloak falling from the shoulder covered his right hand: his left hand leant against his side.

The head and arms have been replaced, the feet and the tree are restored.

It stands on a *cippus* with a Greek inscription of one *Julius Alcaeus*.

494. Colossal statue of **Tiberius** seated, as Jupiter. His right hand is leaning on his right knee and stretched forward as if he were speaking and he holds a volume in his left uplifted hand.

The right fore-arm, the left hand and part of the feet are restored; the volume is in stucco.

It was found at Piperno (the ancient *Privernum*) in some excavations made by Petrini in 1796 as the inscription carved in the right side of the seat informs us.

495. Statue of **Eros** bending his bow, perhaps a copy from the famous original in bronze, probably by Lysippus. Eros is winged and turned to the right stretching out his right hand in which he should hold the bow, while the left hand is slightly closer to his body and pulls the string of the bow.

The wings are restored and many parts have been replaced.

It stands on the *cippus* of a *L. Aponius Thespis*.

It comes from the Lateran where it was found along with the statue of *Iulia* the daughter of *Titus* which is in the Braccio Nuovo.

COMPARTMENT XIX.

To the right.

Abore:

169. Fragment of a bas-relief with mutilated figures. We see on it four male figures one of whom leads by the bridle a caparisoned horse passing out through the gate of a city.

170. Left corner of a sarcophagus with part of the front. In the corner we see part of the common scene of the races in the Circus with the goals in the background. On the front a *desultor*.

171. Front part of a sarcophagus with Bacchic scenes. At the right some small Bacchic genii, two of whom clasp each other's hand over a tripod full of fruit. At the left four small genii dancing, one of whom is playing the flute. On the ground we see a panther and a base supporting a head of Medusa; on the middle two winged genii holding the clypeus on which is carved the bust of the deceased.

1st Shelf:

174. Head of **Faustina** the younger with hollowed pupils.

176. Head of **Julia Mammea** with hollowed pupils.

2nd Shelf:

180. Small Satyr smiling, roughly executed, with the nebris fastened on his breast. With his left arm bent he carries on his shoulder a pierced wine-skin while his right arm leans against his thigh. It formed part of a fountain.

The arms and part of the back are restored.

183. Small **Eros** (Cupid) sleeping on a rock; he leans his head on his left arm while with the right that crosses his breast he touches the bow on the ground.

The right fore-arm, the left hand, the wings and part of the arm are restored.

Below:

492 A. Base which used to support the statue of a Dea Panthea with the inscription: *Panthio sacra* (sic) set up by one *C. Iulius Nicostitus*.

492 B. Trunk of a statue of **Pan**. The head, the arms and the lower part of the legs are wanting.

492. Trunk of a statue of **Pan** with the left arm bent towards his back and the goats' legs bent. The joint of his right arm to the shoulder is turned upward as if the statue were carrying a weight.

To the left.*Above:*

455. Fragment of the corner of a sarcophagus representing the myth of Adonis. The hero nude, with his wounded left thigh bound, is sitting on a rock under which sleeps a small genius. A draped and headless woman is bending before him while on the background a male bearded figure raises his right hand with a gesture of sorrow. The scene is closed by a tree behind which we see a drawn curtain.

456. Front part of a sarcophagus with a relief very laboriously executed representing winged genii running in the Circus races. There are four bigae with their charioteers; under the bigae crouching genii, and four *desultores*. On the background the *spina* with its *metae* and the figure of Victory.

457. Fragment of a sarcophagus with bas-relief representing an episode of the massacre of the **Niobides**. There are two groups, each with a male figure helping another falling figure.

1st Shelf:

460. Torso of a small draped statue in alabaster probably representing **Apollo**, the leader of the Muses.

2nd Shelf:

461. Group of Mithras slaying the bull, in grey-black marble. Behind the bull we see a rock with a female bust on it, wearing a diadem; probably the bust of the Moon.

The head and the upper part of Mithras have been replaced.

It comes from the Villa Negroni.

465. Fragment of a ** sepulchral high relief representing a woman seated and turned towards the right, in Archaistic style. Under the chair we see the work-basket. It is a valuable piece of sculpture which may be considered as an imitation of the statue of Calames representing **Penelope**.

466. Phoenix burning itself according to the legend. Its beak is open as if emitting screams, its wings are stretched out and it stands on a heap of shrubs from which rise flames.

Below:

467 A. *Cippus* with pediment of *Titus Aurelius Speratus*, a life-guard. On the pediment is carved a figure of the deceased lying on his bed; at the foot of the bed we see a round basket; on the right side the horse led by the page.

COMPARTMENT XVIII.

To the right.

452. Seminude statue of **Aphrodite** (Venus). With her right arm raised she holds a balsamarium as if pouring out a liquid while her left arm is leaning against her side; she only wears the cloak which, falling from her left arm, covers the lower part of her body.

The right arm with the balsamarium and the feet are restored.

It stands on the *cippus* of a certain *Flavia Chrysis*.

453. Nude male figure more than life-size. He holds in his out-stretched left hand a sphere with a winged bronze Nike (Victory)

upon it. His right arm is hanging against his side and his shoulders are covered with the *chlamys* which crosses his breast.

The hands and legs are restored. The head, which does not belong to this statue, is a bad copy of a head of *Meleager*.

It stands on the large *cippus* of *Sallustia Spendusa*. Under this name was added later that of *Sallustia Ciparis*.

454. Statue of *Aesclepius* (*Aesculapius*) in his ordinary attitude.

The right arm with the staff and the feet are restored. The head has been replaced.

It stands on the *cippus* of *T. Aurelius Gallus* a veteran of the fifth pretorian cohort.

To the left.

149. Female statue with a volume in her left which hangs down and the patera in the right. She wears a *pallium* fastened under her breast and under the *pallium* we have a glimpse of the hem of her robe. Her hair is turned back towards the back of her head and is fastened in front with a ribbon.

The right arm, the left hand and the attributes are restored. The head and the lower part of the legs have been reconstructed.

It stands on the *cippus* of *Sex. Afranius Hesychius*.

450. Statue of *Hermes* (*Mercury*). He holds a purse in his right hand raised and the caduceus in his left which leans against a herm with a lion's skin and the head of *Pan*.

The head, which is in the style of the time before *Lysippus*, and the legs have been replaced.

It stands on the *cippus* of *T. Claudius Sererianus*.

451. Statuette of *Aphrodite* (*Venus*) leaning her right arm on the head of a bearded herm while her left arm is leaning against her hip. She wears only a cloak which, falling from her left arm, covers the lower part of her figure.

The right arm, the lower part of the cloak with the feet and the herm are restored. The head and torso have been replaced.

It stands on the votive altar placed for the welfare of one *Flavia Parthenopaea* by her father.

COMPARTMENT XVII.

To the right.*1st Shelf:*

434. Bust of a bearded **Silvanus**, crowned with pine-leaves and holding to his breast the usual heap of wild fruit.

437. Head of **Septimius Severus**.

The nose and part of the beard are restored.

2nd Shelf:

438. Torso of a statue of **Heracles**. On the trunk against which he leans is placed the lion's skin. The head, the arms and part of the legs are wanting.

Some parts have been replaced.

439. Fragment of a frieze with a hunting scene. Only the figure of Eros near a tree and two panthers remain.

440. Laurel-crowned imperial bust of a young man with hollowed pupils, ascribed by some to Saloninus, the son of Gallienus.

The head has been replaced; part of the face is restored.

440 A. Head of **Poseidon** (Neptune) or of **Asclepius** on a modern bust.

It comes from the excavations of S. Balbina and was bought for the Museum by Pius IX.

441. Male bearded head of excellent workmanship which many suppose to represent **Alcibiades**.

The end of the nose and the tip of one ear are restored.

442. Female head on a draped bust in alabaster.

443. Fragment of a frieze with a hunting scene.

It comes from the villa Adriana.

444. Small statuette of **Asclepius** (Aesculapius). The head, the left arm, the right hand, the greater part of the wand and of the feet are wanting.

Below:

445. Upper part of a statuette of the Moon goddess (Selene).

447. Fragment of a sepulchral sculpture with various figures, relating perhaps to some scenes of the dead man's career.

448. Antefix with a bas-relief of **Athena** (Minerva) with the helmet and the cuirass. She holds the shield in her left hand: her right raised: Near her right side we see the serpent which was sacred to her.

To the left.*Above:*

404. Fragment of a bas-relief representing **Heracles** with the lion's skin on his raised right arm: by him a tree and not far off a male figure with the hands bound, perhaps representing **Amicus**.

406. Two ends of the same sarcophagus placed over each other. On the upper one we see two genii of the seasons on two bigae, the one drawn by bulls, the other by he-goats starting in an opposite direction. At the corners some comic masks surmounted by flowers. On the lower one we see two other bigae with genii as on the upper one and in the same position, the one drawn by lions, the other by wild boars. On the corners two comic masks of larger dimensions and crowned with flowers.

407. Fragment of a sarcophagus relating to the Calydonian hunt. We see the figure of **Atalanta**, the legs of which are wanting, and two hunters; one of them is headless.

408. Small bas-relief. A four wheeled car drawn by one horse (rheda) with the charioteer. On the back of the car are seated a man and a woman and by them a dog. It is a funerary subject.

1st Shelf:

411. Bust of **Eros** as a child with his hair gathered on his forehead.

The head has been reconstructed. It perhaps formed part of a statue.

412. Small caryatid wearing a tunic with large sleeves. She is raising both hands to a basket which she is carrying on her veiled head.

415. Ideal female head, perhaps of Aphrodite, bent towards the left shoulder. It seems an imitation of the Praxitelian style.

2nd Shelf:

417. Bust of a boy ascribed by some to **Caius Caesar**, the grandson of Augustus and the son of Julia and Agrippa.

The tip of the nose is restored.

It was found in 1858 on the Aventine among the ruins of the house of Fabius Cilos and was bought for the Museum by Pius IX.



Vulcanus.

418. * Female bust draped and perfectly preserved with head gear characteristic of the time of Augustus. On the hair remain some traces of gilding, in the ears we see the holes for the earrings. It is the portrait of some matron of Ostia.

It was found in Ostia.

419. Bust of a boy which forms a pair with the bust n.º 417 ascribed to **Lucius Caesar**, the brother of Caius. It was found in the same place as the other.

420. Herm of ** **Hephaestus** (Vulcanus) discovered in the Piazza di Spagna while the foundations of the monumental column of the Immacolata were being laid. It is a very good expression of the ideal type of the god of smiths. It is perhaps a copy of the

Hephaestus of the sculptor Aleamenus (See fig. p. 140) of the fifth century B. C.

The nose is restored.

It was bought for the Museum by Pius IX.

421. Statuette of **Flora** (?). Her right hand is hanging and holds a wreath of flowers and in her left hand is a bunch of poppies. She wears a tunic without a belt with buttoned half sleeves and a cloak which, falling from her left shoulder, is wrapped round her body and is folded round her left arm.

The head has been reconstructed. The nose, the neck, part of the breast, the hands with the attributes, part of the drapery and both feet are restored.

422. Bust of **Demosthenes**, (compare this statue with the statue of the famous orator placed in the « Braccio Nuovo » n.º 62).

It comes from the Palazzo Barberini.

424 B. Portrait bust of an aged male figure. It used to be arbitrarily called the portrait of **Cicero** but Helbig supposed it, with more probability to be the portrait of **Lucius Cornelius Sulla**. In fact the features of this famous dictator reproduced in the money coined by his nephew *Q. Pompeius Rufus* in the year 59 B. C. have some resemblance to this bust.

Below:

424 H. Votive base dedicated to **Jupiter** placed by *L. Valerius Telesphorus*.

424 K. Small *cippus* with a pediment and antefixes of *Photio*, a servant attached to the Imperial kitchens.

COMPARTMENT XVI.

To the right.

402. Female draped statue, smaller than life-size, restored as a Muse. She holds in her left hand stretched out a volume and in her right, which is hanging down, a balsamarium.

The head and the fore-arms are restored.

It stands on the *cippus* of *Partenius*, an imperial slave.

It comes from the Quirinal.

403. Statuette of **Athena** (Minerva) with a cuirass and the aegis; and the head covered with the Corinthian helmet. The goddess raises her right hand holding the hilt of the lance while her left holds the shield decorated with the Gorgon's head within a laurel wreath. She wears a long tunic with a belt,

The head, the arms and the shield are restored.

It comes from the Quirinal.

It stands on a *cippus* with an inscription dedicated to Ceres Belsiana. The inscription engraved on the front and the metrical inscriptions engraved on the sides are forged. This is clear from the strange content of the expressions, so different from that of the genuine inscriptions, as well as from the shape of the letters which betrays a modern hand.

To the left.

399. Colossal head of **Tiberius** found at Veii in 1811. It stands on a modern base placed upon a carved Attic base and the whole is supported by a honorary base of the noble *C. Caerellius Politianus*, pro-consul of Macedonia. On the cornice we read the diacritic name *Helvini*.

400. Colossal Statue of ** **Tiberius** seated. The Emperor wears only the chlamys which covers his breast and legs; his right hand is raised and grasps the handle of the sceptre, while his left



Statue of Tiberius emperor.

hand is leaning against his left thigh and holds a short sword. His head is adorned with the civic crown of oak.

The right arm and the fingers of the left hand with the sword are restored. The head and part of the legs and feet have been replaced.

Above, on the wall, is inserted the inscription of the Emperor Tiberius found near his temple at Veii. It runs: *Ti. Caesari divi Augusti F | divi Iuli N. August. Pont. Max. | cos. III. Imp. VIII. trib. potest. XXIX | ... Veientinam | ... (don)um dedit.*

The statue and the inscription come from Veii.

401. Colossal head of **Augustus** found along with the above-mentioned statue and head. It stands on a modern base upon an Attic base like the above-mentioned one. The whole is supported by the sepulchral *cippus* of *Ti Claudius Agathopianus*.

COMPARTMENT XV.

To the right.

Above:

382. Fragment of bas-relief representing a draped headless female figure holding a rudder in her left hand. Perhaps **Fortune**. She holds a small basket on which sat a baby. This composition may perhaps have some relation to the idea of *Fortuna Primigenia* represented as the nurse of Jupiter.

1st Shelf:

383. Head of **Annia Faustina**, the wife of Elagabalus; placed on a modern bust.

384. Male helmeted head perhaps of **Ares** (Mars) placed on a modern bust.

2nd Shelf:

391. Bust of **Apollo** with long hair gathered on the nape of the neck.

Part of the face and the bust are restored.

392. Bust of **Hadrian** wearing a cuirass. The cuirass is decorated in the middle with the winged head of Medusa; on the epaulettes is the figure of Neptune ending in a flower and the back of the neck is protected by an *appendix*.

The nose is restored. The bust is modern.

392 A. Bust of **Zeus** (Jupiter) of mediocre style very much restored.

394. Head of **Galerius Antoninus**, the son of Antoninus Pius and Faustina the older, placed on a modern bust.

The nose is restored.

It was found in the excavations of Ostia.

This second shelf is made of a large frieze with a bas-relief representing various hunting scenes.

Below:

395-398. Fragments of friezes with sea-horses and various animals.

398 A. *Cippus* of *P. Aelius Bithus*, an imperial freedman of the epoch of Hadrian.

398 B. Torso of a statuette of **Artemis** (Diana) wearing a short tunic and a cloak wrapped round her figure. Behind her shoulders she has the quiver, the baldrick of which crosses her breast.

398 D. Torso of another statuette of **Artemis** (Diana) like n.º 398 B and of the same proportions.

To the left.

Above:

358. Fragment of bas-relief representing two warriors armed with shield and lance, with the helmet and the cuirass. They belong to the so-called *milites catafracti*.

360. Relief of good workmanship representing the three **Charites** (Graces) in Archaic style. They walk holding one another's hands. The first to the left wears a double tunic and a cloak

the hem of which she holds up with her right hand; the one in the middle wears a tunic open at the side and her hair is curled on the forehead; the third to the right is seen in profile: she



Group of three Graces.

(n. 360, pag. 145).

wears a tunic and cloak and her hair is gathered in a sort of cap. It is a very important piece of sculpture for the history of art.

It comes from the neighbourhood of the Ospedale del Laterano where it was found in 1769.

361. Fragment of bas-relief in Archaistic style representing **Ares** (Mars) bearded with a lance in his left hand in the act of walking; and behind him **Aphrodite** attired in Archaic style.

It formed part of a piece of sculpture representing a procession of gods.

1st Shelf:

366. Head of **Faustina** the younger, the wife of the Emperor **Marcus Aurelius**, placed on a modern bust.

367. Head of a **Faun** with the hair bound with a ribbon; it is placed on a small modern bust.

2nd Shelf:

370. Small male torso, nude, with a baldrick crossing the breast; the head, the arms and the lower part of the legs are wanting. On the breast and on the left shoulder remain traces of the hands of another figure. It formed part of a group of **Mars** and **Venus**.

372. Nude child restored as a wrestler holding a cestus. His right arm is raised while the left is hanging and he is clenching his hands as if ready to fight. On the supporting trunk lies his garment.



Fragment of a bas-relief.
(n. 372 A).

372 A. Fragment of a bas-relief representing a ** bearded horseman wearing a short tunic and turned in profile to the right. From its style it might be considered as a fragment of the well-known friezes of the Parthenon if the proportions of the figures were not larger than those of that building, and if this fragment had not been carved in Boeotian limestone. It belongs to a sepul-

chral monument of Bœotia, contemporary with the Phidian reliefs of the Parthenon.

It comes from the Galleria Giustiniani. It was brought from Greece in 1637 along with other marbles by the famous Morosini and then passed into the possession of the Giustiniani family.

372 B. Nude child to be compared with n.º 371 and in the same attitude; only both arms here are raised and ready to strike. Leaning against the trunk are the garment and a quiver.

The head and the legs have been reconstructed; the left arm and the right hand are restored.

373. Ideal female head with the hair gathered into a sort of cap, usually believed to represent Sappho.

The head has been replaced on a modern bust.

373 A. Torso of a small male statue with the baldrick crossing his breast and the chlamys on the left shoulder turned back on his arm. The head, the right arm, part of the left arm and the lower part of the legs are wanting. It was perhaps a small statue representing **Ares** (Mars).

Below :

378. Sepulchral *cippus* of *Taronia Restituta* dedicated to her by her freedwoman *Taronia Quintilla*.

378 D. Sepulchral *cippus* of *Lucius Vibius Asper* of the *tribus Aniensis*.

COMPARTMENT XIV.

To the right.

355. Draped and veiled statue of a woman of the Tusculan family of the **Rutillii**; her right arm is raised as if she were speaking while her left is stretched forward. On the plinth is the inscription *Rutilia P. F. Avia*.

The fore-arms are restored.

It comes from the Villa Rufinella near Tusculum.

It stands on a votive altar dedicated to *Hercules* as companion and preserver.

356. Gigantic half-figure of a barbarian prisoner in purplish marble with the right hand in white marble: the arms are crossed in front. It stands on a large base made to support the robed statue of *Acilius Glabrio Sibidius*, an illustrious personage of the fifth century A. D. On the upper part of the base we read the diacritic name *Spedius* and in the inscription is recorded the *cursus honorum*.

It comes from the villa Montalto near S. Maria Maggiore.

The hands are restored.

357. Draped and veiled statue of another woman of the gens **Rutilia** to be compared with the other n.º 355. She is represented in the same attitude as Pudicitia. On the plinth is engraved the inscription *Rutilia L. F. Mater Regina*.

The hands are restored.

It stands on the *cippus* of *Vettia Pharia* decorated with two small pilasters fluted in the corners and above on the front with two rams heads with the head of Medusa between them.

It comes from Tusculum like n.º 355.

To the left.

352. * Male statuette restored as **Paris**, standing, with the apple in his right hand. He wears a tunic, a cloak, hose and shoes. It was originally a lampadophorus e. e. a genius of the Mithraic worship carrying a torch.

It stands on a *cippus* with a Greek inscription dedicated by one *Valerius Polemon* to his wife.

The fore-arm and part of the legs are restored. The head has been recomposed.

353. Statue of **Venus** (?) seated on a fountain the flowing water of which is represented. A veil covers the lower part of her bust; she holds a small bunch of flowers in her raised right hand and an arrow in her left. On the ground a quiver and the foot of a small Cupid.

The head wearing a sort of cap has been recomposed; the arms and part of the feet are restored. To the left we can still see an ancient support and some fragments which reveal the existence of another *putto*.

It comes from the Quirinal Gardens.

It stands on a large base, with an inscription of exceedingly bad paleography, placed in honour of the Emperor Maximianus by *Septimius Valentinus Aurelius*, the prefect of the pretorian guard.

354. Statue of **Athena** (Minerva) with the aegis. The goddess holds a shield in her left hand and the hilt of a lance in her right. She wears a long sleeveless tunic and a cloak which, falling from her left shoulder, clings to her figure and is fastened with a belt.

The legs, the arms and the left part of the head are restored. It still shows some traces of colours.

It stands on a base bearing an honorary inscription of the consul *P. Aelius Coeranus* dedicated to him by the Tiburtine decurions.

His *cursus honorum* has been recorded.

This base comes from Tivoli.

COMPARTMENT XIII.

To the right.

Above :

323. Fragment of a sarcophagus representing **Mercury** in front of a quadriga. Before him a draped woman whose head is wanting. It belongs to a representation of the rape of Proserpine.

324. Fragment of a sarcophagus on which are represented the races of the Circus with a genius on a biga and another under the horses.

325. Fragment of the same subject, but of much better style. What remains is a biga with headless horses and the horses of the biga which follows.

329. Fragment of a sarcophagus representing **Actaeon** wearing the chlamys, with the crook in his right hand and looking down from a high rock. Underneath a nymph covering herself with her robe.

330. Fragment of a sarcophagus representing **Dionysus** (Bacchus) in a car drawn by two asses: on the box of the car is carved a winged Victory: near the car are the remains of a draped female figure.

334. Portrait in bas-relief of a Roman in profile.

1st Shelf:

337. Bust of **Eros** (?) (Cupid) with long curled hair bound with a cord.

2nd Shelf:

338. A nude child in a sorrowful attitude, with the dice that he is evidently wishing to save, in his left hand pressed on his breast. It is a very graceful statuette, much worn: its arms are wanting.

The head and the legs have been replaced; the right foot is restored.

338 A. Head of a **Faun** as a laughing youth with a wreath of flowers on his head.

339. Statue of a **Faun** with his left arm hanging down; he holds the crook and is shaking the castanets with his uplifted right arm.

The arms and legs are restored. The head has been replaced.

340. Statuette of a **fisherman** sleeping. formerly the decoration on a fountain. He is wrapped in his hooded cloak and is leaning against the vase from which the water issued. His head is leaning against the fish-basket.

341. Statuette of **Diana Lucifera**. The goddess is holding a lowered torch in her right hand and in her left the cloak which flutters in the air behind her. She wears a double tunic and has a crescent on her head.

The hand with the left side of the cloak, the right arm with the torch, the crescent and the left foot are restored. The head has been replaced.

343. Statuette of **Paris** holding the apple in his right hand which is stretched forward and the shepherd's crook in his left. He wears the nebris and the Phrygian cap.

Only the torso is ancient, the head, the arms with the attributes and the legs are restored.

344. Statuette of a naked child who in his left hand holds three pomegranates to his breast while he raises another in his right and looks at it.

The right arm and hand are restored. The head has been replaced.

Below :

346. Fragment of a relief representing part of a female figure, draped and seated, a good piece of sculpture. The head, part of the arms and the lower part of the legs are wanting.

347. Fragment of a sepulchral altar on which is carved the figure of a soldier who held in his left hand the pike of which we may still see some traces.

His right arm is wanting.

349. Fragment of the statue of a **Muse**, seated, wrapped in her cloak, perhaps **Polyhymnia**.

The head and part of the arms and legs, from the knee downwards, are wanting.

It stands on a broken *cippus* of Claudia with a Greek inscription. On it is carved the deceased woman lying on a couch; over her a small genius with open wings; at the corner a small fluted column. On the right side is carved a tripod; the left side is broken.

350. Fragment of a sitting statue, draped, representing **Clio**, the Muse of History, who holds in both hands a half-open roll on her knees. Her head and feet are wanting.

It stands on a round cinerary urn of one *Q. Caccilius Anicetus*, on which are carved some figures which relate to the myth of Venus. The goddess is seated with Cupid beside her; at her left side is the wounded Adonis, with one of his companions. In the middle a wild boar and a dog.

351. Fragment of a draped statue of **Melpomene** seated and holding in her hands the tragic mask. The head and the lower part of the legs are wanting.

It stands on the funerary *cippus* with fluted columns of *Miccinus* and *Stephanus*. On the sides is the tripod of Apollo surmounted by a raven.

To the left.

Above:

300. Fragment of a votive shield with four Amazons in different attitudes imitated from Phidias' shield of Minerva.

301. End of a sarcophagus with an Amazon fighting against a warrior on foot. On the right a tree.

302. Fragment of a sarcophagus with a vanquished Amazon fallen on her knees and another standing as if to protect her.

303. Fragment of a relief with two masks.

1st Shelf:

304, 305, 309, 316. Small figures of animals.

306. Small cinerary urn.

308. Small group of three **Erotes** (Cupids) with a dolphin.

2nd Shelf:

311. Panther protecting its prey with its left paw raised. Its right paw is pressing on a lamb's head.

It comes from Hadrian's Villa.

312. Small group of a gladiator in a short tunic who has fallen near a lion which he has already pierced with his poniard.

The head has been replaced.

313. Lynx with its right front paw raised as if walking.

314. Naked child seated and grasping with its right hand the mane of a small lion which has in its paws a goat's head.

The head has been recomposed. The left leg is replaced.

315. Tiger lying down with its head raised, in black Egyptian granite.

Below:

316. Fragment of sculpture representing one of the Dioscuri or one of the companions of Hippolytus.

317. Fragment of sculpture representing a hunting-scene.

318. Fragment of a Mithraic bas-relief. Nothing remains but the bull's head, the upper part of the lampadaphorus, a genius wearing a Phrygian cap, and carrying an inverted torch; above, the bust of the Moon.

320. Fragment of sculpture representing Cupid as a winner of a biga race.

321. Fragment of the upper part of a sundial. Only the fragmentary figures of a horse and a foot-soldier are left.

322 A. Sepulchral *cippus* of *Lucius Valerius Stratonicens*.

322 B. Small cinerary urn of *Aristia Basillia*.

322 E. Small cinerary urn of *Betivedius Vestalis*.

322 F. *Cippus* with a fastigium and pulvini belonging to *Atia Agela*. On the front over the inscription is represented the dead woman lying on a couch with a wreath in her right hand and a drinking cup in her left. Before her stands a tripod with four vases of different shapes.

COMPARTMENT XII.

To the right.

296. Statue of a naked youth, perhaps an **Ephebus**, with his left arm hanging down and his right arm bent forward.

Only the torso and the left thigh are ancient; the head which is a very nice piece of sculpture, has been replaced.

It stands on an corniced *cippus* in travertine dedicated to *Julia Lucilla* by the decurions and the Augustales of Otricoli, her father *L. Iulius Iulianus* having constructed the *thermae* in that town.

297. Statue of an athlete at rest. He is leaning with his left arm against a trunk and his right arm is against his head.

The two fore-arms and the lower part of the legs are restored.

It stands on a part of an architrave and a frieze decorated with fantastical representations of putti and animals ending in leaves. On the front corners there are braziers in which two putti are placing incense; and the whole stands on the base of a sitting statue of *M. Acilius Caninus*, an urban quaestor to whom this statue was dedicated by the merchants of the area of Saturn. On the superficies on the base we see the holes for the statue.

It comes from Anzio.

298. Statue of **Dionysus** (Bacchus) crowned with vine-leaves, holding aloft the thyrsus in his left hand, with bunches of grapes dangling from the right which is lowered. Near the trunk stands a panther with its paw raised.

The arms, the lower part of the legs and part of the panther are restored.

It stands on the *cippus* of *Asclepiades*, a *serva ricaria* of *Athictus*, the superintendent of corn.

To the left.

293. Male torso which seems to be a copy of the Doryphorus of Polyclitus (comp. Braccio Nuovo n.º 126).

It stands on the *cippus* of *P. Calvius Iustus*, a contractor in various departments of the mint.

294. Gigantic statue of ** **Heracles** leaning against the club with his right arm whilst round his left is wrapped the lion's skin. It belongs to a type which represents the transition from the Hercules of Polyclitus to the Hereules of Lysippos.

It stands on the top of a large elliptical sarcophagus which represents in bas-relief a lion devouring a wild-boar goaded by a fighter with wild-beasts who holds a stick in his right hand.

The right arm, part of the club and the legs from the knee down to the foot are restored.

It was found near Oriolo in 1862.

295. Nude male torso, larger than life-size, which must have had his right arm raised, as it appears from the joints which remain. Some therefore suppose this statue to be a copy of the *Hermes of Praxiteles* found in Olympia.

It stands on the *cippus* of *Claudia Pistes*. Under the title, in letters of good style, her husband wrote a metrical inscription in which he complains to the *Parcae* of their having cut off the thread of her life.

COMPARTMENT XI.

To the right.

1st Shelf:

278. Bust of *Silenus* with beard and pointed ears, wearing a cloak over his left shoulder.

279. Statuette of *Hypnos* (Sleep) as a boy lying down, recognized by his attributes of the poppies, the dormouse and the butterfly.

Part of the hand is restored.

It comes from the estate of *Roma Vecchia*.

2nd Shelf:

285. Statue of *Apollo*. It is copied from an Archaic original of the first part of the fifth century B. C. On his hair is a wreath of flowers and a diadem, the bands of which fall on his breast. He holds a buck with his right arm bent while the left is hanging. His quiver hangs from the supporting trunk.

The hand and the left leg are restored.

286. Male statue with tunic and pallium; the hands are crossed in front of the figure. Near his left foot is roughly sketched the *scrinium* where the volumes were kept.

The head has been replaced; the hands are restored.

The movement of the hands may be compared to that of the statue of *Demosthenes*. (*Braccio Nuovo*, n.º 62); but we cannot ascribe this statue to the famous Athenian orator, such a posture of the hands being common to many other statues.

287. Statuette of a fisher boy asleep. He wears a sleeveless tunic and is seated on a rock. On his hands crossed over his left knee he gracefully leans his head. On his left arm hangs a basket full of fish.

The fore-arm, the right foot and part of the hat are restored.

It comes from the Jenkins collection.

287 A. Head of a Greek personage of an ideal type, placed on a modern bust.

Below:

288. Fragment of a sarcophagus with the bust of a youth clasping a roll in his left hand.

290. Fragment of the sarcophagus of a child with hunting-scenes. There are the remains of other figures among whom are Atalanta and Meleager.

291. Fragment of a framed bas-relief representing a female figure covered with a tunic and a cloak, half lying on a couch and leaning with her left elbow on a cushion. With her right hand she is giving a boy at her feet a drink from a cup. About the foot of the bed a dog is crouching.

A great part of the bed, boy and dog are restored.

291 A. Fragment of a sarcophagus representing scenes relating to the legends of the sea: a sea-centaur and a Nereid seated on a dolphin are seen.

292. Fragment of a sarcophagus with a medallion representing the genius of Autumn.

292 A. Altar with the inscription *Herculi sacrum* in front and in the middle a disc with a hole in the centre.

292 B. Torso of a statue of **Apollo** with chlamys. He holds in his left hand the lyre which is leaning on the head of the **Silenus Marsyas**. The head, the right arm and the lower part of the legs are wanting.

292 C. Another torso of **Apollo** with a chlamys; the lyre is in his left hand lying against a small pilaster. Near his left leg is the griffin, the animal consecrated to him. The head, the right fore-arm, the upper part of the lyre and of the feet are wanting.

To the left.

Above:

246. Fragment of a sarcophagus on which remain the figures of **Euterpe** with a long flute in her right hand and **Terpsichore** with the lyre in her left.

247. Fragment of a sarcophagus on which still remain the upper parts of the figures of **Melpomene** holding the tragical mask in her left hand and **Polyhymnia** wrapped in her wide cloak.

248. Bas-relief representing at the right a female figure with the lyre and in front of her another female figure seated with a roll in her hands. Between them there are other female figures listening.

249. Fragment of a sarcophagus representing **Euterpe** with flutes in both hands and **Polyhymnia** wrapped in her cloak.

250. ** Fragment of a relief representing **Dionysus** (Bacchus) standing before a square altar behind which is a pine-tree from whose branches hang the castanets, the well known instrument of the Phrygian worship. With his right hand the god is laying a small branch on the altar.

251. Front part of a small sarcophagus representing some winged Bacchic genii playing on various instruments and forming the train of their inebriated leader who is supported by another genius. This scene resembles the one described at n.º 1. Notice near the coryphaeus a group very like that, of Love and Psyche.

1st Shelf:

253. Head of **Titus**.

The nose and the point of the chin are restored.

254. Head of **Aphrodite** (Venus) with her hair surrounded by a double ribbon and gathered on the back of her head. It follows the type of the **Venus of Cnidos** by Praxiteles.

255. Statuette of **Jupiter Serapis** seated with the modius on his head, his right hand hanging down and his left raised. The head and the arms are in white marble; the drapery is in grey marble.

256. A head with the hair gathered in a sort of cap; placed on a modern bust. It represents a poetess according to the type of a portrait of the Attic school of the fourth century B. C.

258. Small statue of **Dionysus** (Bacchus) showing good workmanship but damaged by fire. The god's hair is bound by a ribbon; the arms and the lower part of the legs are wanting.

2nd Shelf:

260. Torso of **Hermes** (Mercury) with a chlamys.

There remains a part of the left arm with the chlamys folded round it.

262. Statuette of a * putto raising the lower part of his tunic with his left hand so as to hold a few bunches of grapes to which he is pointing with his right hand. He raises his head to the right and smiles.

The lower part of the legs and the left fore-arm with the hem of the tunic are restored.

It comes from Veii.

263. Female draped bust of the epoch of Trajan, formerly supposed to be the portrait of the famous **Zenobia**, queen of Palmyra.

The head has been replaced. The nose, the right ear and part of the hair are restored.

Below:

269 B. Small altar dedicated by *Valeria Frontis: Diti, Patri.*

269 D. Small altar with a votive inscription to **Fortune** erected by *T. Flavius Batyllus.*

269 E. Cinerary vase, of which the lid is wanting, decorated with Bacchic reliefs. There are four dancing Satyrs wearing the nebris; three of them with the thyrsus, the other playing on the flute; also a panther.

It stands on a *cippus* decorated with two small fluted columns with the forged inscription of *Vernasia*. Under the inscription a small genius on the back of a goat grazing, and a small tree. At the corners a laurel tree between two birds. Under this a square cinerary urn decorated with festoons on the front of which is the portrait of the deceased; on the sides a shell.

COMPARTMENT X.

To the right.

213. Statue of a **Satyr**. The rustic god, with his legs crossed, is leaning his left elbow on a trunk whilst, with his hand, he holds the hem of the nebris in which are two small panthers and some bunches of grapes. In his extended right hand he holds the bottom of a small vase. His head is crowned with pine-leaves.

The right arm, the left hand, part of the panthers and the lower part of the legs are restored. The head has been recomposed.

It stands on a *cippus* with a Greek inscription of a *M. Aurelius Gregorius Melas*, a Roman knight.

214. Colossal mask of the **Ocean** of grand style, with part of the bust. Water issued from his half-opened mouth which formed the decoration of a fountain. Part of the mouth is restored. It stands on a lustral basin dedicated to Hercules in the shape of a puteal standing on a funerary *cippus* erected by one *Furius Diomedes caelator* (inlayer) *de Sacra via* to his wife *Cornelia Tertulla*. On the front there are two eagles holding a festoon and underneath two laurel trees and an inscription with the words *Pusill. Nymph.*

215. Statue ** **Polyhymnia** wrapped as usual in her wide cloak and leaning with both elbows on a small pilaster, slightly turning her head towards the right in a pensive mood.

Part of the head, the hand, the right foot and the pillar against which she is leaning, are restored.

She stands on the corniced *cippus* of a *Claudia Victoria* with an inscription made by order of *Parthenius*, a freedman of the Emperor and *Claudia Secundina*, her parents.

To the left.

240. Statue of an imperial youth, life-size. His shoulders are covered with a chlamys fastened with a buckle on his breast: he holds a sword in his left hand whilst his right is raised. The head in stucco reproduces the features of **Annus Verus** (See Braccio Nuovo n.º 70).

The fore-arm with the sword and the lower part of the legs and trunk are restored. The right arm has been recomposed.

It stands on a *cippus* with the inscription of *M. Antonius Alexander*, a decurion. On the remaining part of the fastigium there are many pieces of armour; cuirasses, helmets, shields, and quivers and two cuirasses with the head of Medusa in the middle. The front part of the *cippus* is decorated with laurel festoons surrounding the inscription which seems to hang from two studs by means of two leather straps. Underneath there is an undulating ribbon.

241. ** Female divinity seated nursing a child. The goddess wears a loose tunic and a cloak; she has a diadem on her head, the locks of hair fall on her shoulders; on her knees is a naked baby sucking her breast near which is her right hand while she holds the child's head with her left. This group has been very differently interpreted as Juno with Hercules, Juno with Mars, Juno Lucina or Ceres with Iacchus, Amatheia with Jupiter, Rhea with Jupiter. It perhaps represents Primigenia Fortune nursing Jupiter when a babe and is a copy of the famous simulacrum in that goddess's temple in Praeneste as described by Cicero in his book *De divinatione* II, 41. But, if so, it is a rather free repro-

duction because in the simulacrum of Praeneste **Fortune** held on her knee **Juno** as well.



Female divinity (n. 241).

with festoons. On the front is the portrait of the dead woman with her head engraved on it and over it an obliterated inscription of which only the last line can be read: ... *snis et sibi*.

It stands on a base which used to support a gilt statue of *Fl. Peregrinus Saturninus*, a famous personage of the fourth century whose *cur-sus honorum* is recorded in the inscription. This statue, as is shown by the inscription, was placed in Trajan's forum.

The right shoulder with the arm, the left fore-arm and part of the baby are restored.

The statue of the goddess comes from the Quirinal gardens and was kept for a long time in the uncovered loggia of the Museum.

242. Statue of Apollo: his left arm is leaning against a lyre placed on a trunk whilst his right hand holds the plectrum. His hair is bound by a ribbon the ends of which fall on his shoulders.

Both arms, the lyre and the lower part of the legs are restored. The head has been replaced and in part restored.

It stands on a funerary altar on the four corners of which are four skulls of oxen

COMPARTMENT IX.

To the right.

Above:

214. Fragment of a sarcophagus representing a rural feast of three persons. At the right a servant bringing a dish to the board and at his side a boy and another boy stirring up the fire on the hearth while another is pouring some liquid into a kettle placed on the fire.

215. Fragment of a sarcophagus representing the genius of **Autumn**, nude, with a basket of fruit in his right hand and a hare in his left. At his feet another basket and a dog.

1st Shelf:

222. Head of **Zeus** in the type of the so-called Verospi Jupiter, placed on a modern bust.

The nose is restored and the eyes have hollowed pupils.

223. Female head placed on a modern bust; perhaps **Etruscilla**.

225. Half figure in relief of **Heracles** leaning against the trunk of a tree. He wears a large cloak under which we see his right arm folded on his breast.

2nd Shelf:

229. Double * Silenian head of two different types and both crowned with vine-leaves.

It stands on a small Attic base decorated with foliage and placed on a modern plinth which stands on the following n.º 230.

It comes from the Villa Adriana.

230. Very large ** funerary *cippus*. On the fastigium is carved a tripod between two hippogriffs. On the four corners above, four ram's heads from which hang festoons: below, some friezes. On the front above the festoon is the inscription of *Luccia Telesina*; underneath, in the middle, a bas-relief representing a female figure fleeing with two children in her arms: on her right

another female figure with the Gorgon in her right hand and her left in her mouth; at her left side another female figure is lying. Under the festoon a shepherd sitting among his sheep. On the right side a pitcher over a bird's nest and under the festoon a winged genius on the back of a dolphin. On the left side a patera over a bird's nest and under the festoon another small genius on the back of a dolphin.

It comes from the villa of Julius III on the via Flaminia whence it was taken to the Quirinal gardens.

231. Herm of **Eros** (Cupid). On the two sides remain the fixings for the bars and the *pluteus*.

232. The so-called head of **Scipio Africanus** in *nero antico* marble placed on a draped modern bust in white marble. On the upper part of his forehead, to the right, we see the scar which is the characteristic of the bust which are considered as Scipio's portraits. It resembles the well-known Capitoline bust which is distinguished by its name written in modern style.

233. Female draped bust representing Julia Soemia or Julia Maesa or Otacilia.

Below:

239 A. *Cippus* with a fastigium, decorated with a crown, of *L. Passienus Augianus*. On the right side is carved Hermes (Mercury) with the paenula, the petasus and the caduceus in his left hand and a bag in his right. On the left side Maritime Fortune holding the rudder of a boat.

239 B. Two-headed herm of **Dionysus** (Bacchus) and **Ariadne**.

Only the heads are ancient. The trunk is restored.

239 C. Two-headed herm of **Hermes** (Mercury) with the petasus and **Dionysus** (Bacchus) with a diadem of a strange shape.

The heads have been replaced. The bust is restored.

To the left.*Above:*

183. Fragment of a bas-relief representing **Hermes** (Mercury) wearing a chlamys, the caduceus in his left hand and wings on his head. He is receiving the child Bacchus with his right hand to give him to the Nymphs.

185. Bas-relief representing an equestrian statue standing on a base. The rider who wears a tunic and chlamys holds in his right hand a laurel branch, the sign of victory.

The head and part of the legs of the rider and the horse are wanting.

186. * Bas-relief in ancient style representing a cavalry-soldier turned to the left and running at great speed. He has on the tunic, the chlamys and the petasus. Before him is a woman of much smaller proportions, veiled and standing before an altar.

187. Bas-relief representing two combats of Heracles. At the right an **Amazon** escaping on a horse, while **Heracles** who has seized her by her hair, tries to drag her down. At the left Heracles without a head, with the lion's skin and the club, is fighting against Geryon who is represented as having three bodies.

The front part of the horse of the Amazon is restored.

1st Shelf:

190. Head of **Juno** (?) with a diadem and some locks of hair on her shoulders.

191. Statuette of a child, nude, with slightly bent legs, holding a torch in each hand and wearing a belt across his breast. It is probably a votive statue of a child recovered from an illness.

The arms and the lower part of the legs are restored.

2nd Shelf:

195. Torso of a male statuette covered with a chlamys only.

195 A. Portrait bust of a matron of a period anterior to that of the Antonines.

196. Torso of a small **Faun** with a crook in his hand.

It stands on a rectangular base very elegantly carved with ox-skulls and festoons and different animals.

198. *** Funerary altar very richly decorated. In the four corners four rams' heads from which hang festoons and ribbons. On the front, over the festoon, the head of Medusa between two birds with outspread wings. Above the inscription *Dis. manibus. sacrum*; under the festoon a nymph seated on the back of a sea-horse (a much damaged group). On the right side over the festoon a pitcher and three birds and **Jupiter** as a babe nursed by Amalthea. On the left side a patera and a birds' nest; underneath Romulus and Remus nursed by the she-wolf. On the four corners, below, four groups of Sphinxes standing on four bases decorated with masks.

On the altar is a fragment of a draped female statue of good workmanship.

199. Torso of a small **Dionysus** (Bacchus), two locks of hair falling on his shoulders.

200. Draped bust of an unknown old woman with her hair dressed in the fashion of the time of Trajan.

The head has been replaced and the bust and part of the head are restored.

200 A. Small bust with a chlamys, perhaps representing **Hermes** (Mercury).

On the floor:

211. Fragment of a sarcophagus which once represented races of the Circus. Part of a *desultor* and two horses of a biga alone are left.

211 B. Small altar dedicated to **Silvanus** by *Iulius Ambras*.

211 E. Small base dedicated to **Silvanus** by *T. Vibius Rufinus*.

COMPARTMENT VIII.

To the right.

178. Statue of **Dionysus** (Bacchus) crowned with vine-leaves. His tresses fall on his shoulders: he is holding a bunch of grapes in his right hand and a chalice in his left hand. The supporting trunk from which hangs the quiver used to be, along with the feet and the plinth, part of a statue of Apollo.

The arms and part of the legs are restored. The head has been replaced.

It stands on a cylindrical fluted altar in travertine and the altar is placed on a Corinthian base.



(n. 179).

179. Large ** sarcophagus representing in relief the myth of **Alcestitis**. In the middle is Alcestitis on her death-bed giving her last farewell to Admetus her husband while two female figures and two children are weeping near her. At the right of Admetus is Apollo with the bow and the tripod and then Admetus himself in tears leaving his house at the door of which one of his fellow-hunters is waiting for him. At the right is Admetus holding out his right hand to Heracles who returning from Erebus brings back to him Alcestitis still wrapped in the shroud. Between Heracles and Admetus there is the mouth of Erebus

with the three-headed Cerberus; and behind the Parcae in astonishment at the miracle; one of them has the roll of fate in her hand. Towards the right corner Pluto seated ends the scene, with Proserpine standing by him and holding a torch in her right hand whilst she is leaning familiarly with her left hand against the shoulder of the god who is taking leave of the sceptre of Alcestis.

The lid bears in the middle an inscription supported by two winged genii in which are mentioned *C. Iunius Echodus*, a *magister quinquennalis* of the guild of carpenters in Ostia and *Metilia Acte* his wife and one of the priestesses of Cybele of Ostia. Over the winged genii are carved two torches; at the corners two masks with Phrygian caps and near them on the right a drum and a crook; on the left a double flute and castanets, the emblem of the Phrygian worship.

The top parts are unfinished.

This monument comes from Ostia.

180. Large elliptical sarcophagus placed under the above mentioned one with two lion's heads like fountain jets. The scenes represented on it are divided into different planes. In the middle, between two lion's heads, is a semi-recumbent beardless Dionysus (Bacchus), holding a cup in his right hand; near him is seated Ariadne; on the other side is the herm of Priapus under a tree and behind a Maenad playing on a tambourine under a pine tree. Below are a Satyr and two Fauns pressing grapes in a large vat, decorated with designs, from whence the must runs into a vase placed underneath; on the right side of the vat there is a Faun before the sacred basket; on the left a cantharus with some grapes; a goat and a panther are going towards it; behind a Faun before the sacred cist. Near the curvilinear ends in the lower compartment, at the right is Dionysus (Bacchus), with a beard, reclining with a bunch of grapes in his right hand and a much damaged thyrsus in his left; under him a goat and on the other side a Faun. In the upper compartment a Faun and a Maenad seated, then a small chapel with a statue of

Dionysus (Bacchus), bearded; under it a burning altar and then a shepherd sacrificing a sheep while a woman is assisting with a dish of offerings. On the background a tree and a hut from which there has come out a boy holding an offering of fruit. On the left side, below, the semi-recumbent figure of Prosperpine or Libera with a cantharus in her left hand and a crown in her right; near her on one side a goat and on the other the genius of a fountain under a pine-tree, pouring out water from an urn. Above, a Faun playing on the flute, a nymph semi-recumbent, a fountain with a base from which water is flowing and a crouching ram. Then, below, a hut near which is a tree; a goat a peasant carrying a shepherd's crook in his left hand are near it. The countryman is looking at some oxen above who are eating the leaves of a shrub.

It comes from the Quirinal gardens.

181. Group of * **Hecate** or **Diana triformis**, i. e. celestial, terrestrial and infernal. They are joined together by the shoulders; each of them wears a tight tunic and has on her head her emblem, i. e. a Mithraic Phrygian cap and the seven sun-rays, the heads of corn and the crescent.

The three heads are restored in a modern way in stucco; the feet and the hems of the tunics are restored in marble; the arms are wanting.

182. * Square altar placed under the above-mentioned group with the ogee carved with egg-shaped ornamentation of which a great part is wanting. The bas-reliefs in archaistic style represent on the front Aphrodite (Venus) with a flower and the sceptre, and Cupid flying near her shoulders between two Maenads one of whom at the left, is a reproduction of the well known raging Maenad carved by Scopas. On the right side two other Maenads, one with a drum, the other with a thyrsus; on the left side two Maenads in an orgiastic attitude. On the back three other Maenads in different attitudes.

A great part of the corners are restored.

It comes from Gabii where it was found in 1792.

To the left.

175. Statue of **Dionysus** (Bacchus) nude, with cloak thrown over his left shoulder and folded round his right arm; he holds a bunch of grapes in his left hand and a chalice in his right stretched forward. His head is crowned with *ivy*.

Both arms and part of the legs are restored. The head has been replaced.

It stands on a *cippus* with inscription at front and back which is decorated on the front with two ram's heads from which hangs a festoon; between them in relief there is an inscription dedicated to *T. Mescenius Olympus*. On the back there is another inscription more ancient and with elegant characters referring to *C. Claudius Narcissus*.

176. Gigantic head of **Athena** (Minerva) placed on a modern bust with the chiton and the aegis. She wears an Attic helmet decorated with two griffins on the top. Her eyes are in enamel and in her ears are still visible the holes for ear-rings. It seems a copy from an Attic piece of sculpture of the second half of the fifth century B. C.



Dionysus (Bacchus) (n. 175).

It was found in the last century at Tor Paterno, near the ancient *Laurentum*, where some other fragments of hands in the same style were found afterwards and for that reason all were supposed to belong to one gigantic statue representing this goddess.

It stands on the sepulchral *cippus* of *T. Sextius Honoratus* dedicated to him by his wife *Sextia Festiva* and by his brother *T. Sextius Philonicus*.

N. B. - On this *cippus* stood for a long time the beautiful fragmentary statue of the *Niobid* which all descriptions and guides indicate as placed here. This piece of sculpture has been lately transferred to the Braccio Nuovo.

177. Statue of a **Muse** wearing a tunic and a large cloak thrown round her figure and covering her raised right arm and her clenched hand. Her left arm is hanging and in the hand issuing from under the cloak she holds the lyre which indicates her as *Terpsichore*.

The right foot and part of the lyre are restored. The head has been replaced.

It stands on the *cippus* of *C. Clodius Amarantus* who lived to the age of 93.



Muse (n. 177).

COMPARTMENT VII.

To the right.

Above:

151. Fragment of a sarcophagus representing **Heracles** intoxicated supported by a Faun; only the upper part of Heracles and only the head of the Faun remain. On the head of the Faun is a hand seemingly supporting a timbrel

152. Fragment of a much damaged bas-relief representing a military ceremony; it probably once belonged to a triumphal arch. There are the remains of three figures.

154. Fragment of a sarcophagus with athletic subjects.

1st Shelf:

156. Statuette of a barbarian prisoner with his hands crossed before him. The head and the lower part of the legs are wanting.

158. Head of **Hermes** (Mercury) with the remains of his wings appearing among his curly hair.

162. Trunk of a statuette of **Heracles** holding a club with his left arm which is covered with the lion's skin.

2nd Shelf:

163. Headless statuette of **Silvanus** of which the right forearm and the legs are wanting.

165. Female bust with loose hair falling in two large locks on the shoulders. It perhaps belonged to the bust of **Venus Anadyomene**.

The nose and the lower part of the hair are restored. The bust is modern.

165 A. Bust with a cuirass and drapery, wrongly supposed to represent **Nero** as a boy. The head has been retouched here and there and it does not belong to the bust.

166. Bust in Archaistic style of an athlete.

The nose, part of the mouth and chin, and the bust are restored.

167. Headless torso of a draped statue of **Hermes** (Mercury). He wears a short tunic which he keeps slightly raised with his left arm. The fore-arms, the right leg and the lower part of the left leg are wanting. By it stands the trunk of a palm-tree.

Below:

171. Fragment of a vase with some bas-reliefs of Archaic style. **Venus** (?) holding a long sceptre in her right hand is reproduced in the attitude of raising her dress with her left hand; before her we see the leg of a figure, perhaps Eros.

173. Fragment of a sarcophagus representing **Silenus** on the back of an ass which has fallen on its knees. Silenus with the scythe in his right hand is supported by a Satyr. On the background we see the vine and in front an Attic base of a large column.

174 C. Headless male draped statue of **Asclepius** (Aesculapius). His left arm is folded and his hand is leaning against his side, among the folds of the cloak. The right arm and the lower part of the legs are wanting.

174 D. Small altar dedicated to **Juno Sancta**, by order of Jupiter Dolichenus, by the merchant *P. Aelius Abyrron*. On the right side we read the date of the dedication. *Imp... Macrino Aug. et Oclatinio Adrento cos.* (the name of Macrinus is cancelled) *anno.*

To the left.

Above:

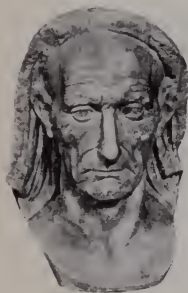
128. Bas-relief representing a sacrifice. There are two draped figures standing; one male, the other female restored as Asclepius (Aesculapius) and Hygeia. In the middle an urn with a serpent; on the background a curtain supported by two pillars.

Only the headless figures and the column on the left with part of the veil are ancient.

129. Fragment of the lid of a sarcophagus representing six persons at a feast. It perhaps represented the banquet which preceded the rape of the Leucippidae.

130. Fragment of sarcophagus representing the Sun draped like Zeus (Jupiter), seated on his throne with a foot-stool and with the seven rays around his head; he is holding a whip in his left hand while his right arm leans against a small naked genius standing before him. This genius which symbolises perhaps the soul of the dead person, is presented to the god by a veiled woman, one of the lunar divinities recognised by the crescent on her head. At the left of the Sun is another genius of larger proportions with a torch in his right hand and in the act of walking.

131. Fragment of the lid of a sarcophagus with the *antefixa* in the shape of a mask and representing in bas-relief a Faun and a semi-recumbent Silenus with his back turned and between them an doublehandled vase. The Faun holds in his left hand a drinking-cup while with his right hand he seems to be giving orders to another Faun who is lighting the fire under a copper. The Silenus is nursing a boy, perhaps Dionysus (Bacchus). It represents the so-called scene of the « banquet of Trimalchion ».



(n. 135).

1st Shelf:

135. Head of a bald old man with his head covered with a hem of the toga. It used to be part of a statue of a personage offering a sacrifice.

2nd Shelf:

139. Male head with a twisted crown which, according to Dr. Amelung, reproduces the type of the Heracles of Polyclitus.

142. Torso of a statue of **Silvanus**; near his right arm we see some remains of the branch he is supporting with his left arm, part of which is wanting, a skin full of wild fruit.

144. **Dionysus** or **Bacchus** with a beard. Nude bust of great beauty which used perhaps to be part of a herm. His hair is surrounded by a scarf.

145. Bust of good style with curled hair surrounded by a scarf, representing a divinity, perhaps one of the Dioscuri.

The nose is restored.

Below:

194 F. Torso of a statuette representing **Hermes** (Mercury) who is leaning on his side. On the right shoulder are visible some remains of the caduceus.

COMPARTMENT VI.

To the right.

123. Torso of a statue of **Artemis** (Diana) in a short tunic with the belt of her quiver crossing her breast. It stands on an altar with a fastigium. On the front towards the wall there is the inscription *A. Aemilius Priscus*; on the back now turned towards the visitor there is a bas-relief representing Diana Lucina with a double torch near a tree from which hangs a basket with a quiver attached to it. On each side a crouching dog near a tree.

124. Statue larger than life-size of a man holding a short sword in his left hand. The head which has been recomposed, resembles the head of Drusus the elder, the brother of Tiberius.

Part of the right arm, the left hand with the sword, the nose and feet are restored.

It stands on the large base of *Gn. Munatius M. Fil. Pal. Aurelius Bassus*, the prefect of the blacksmiths and the director of the census of the Roman citizens in a colony of Britain.

It was found near Acqua Traversa in the villa of Lucius Verus.

125. Torso of a statue of **Artemis** (Diana) attired like n.^o 123. Near her right leg there are the remains of the trunk.

It stands on an altar dedicated to *Mithras* by *Vestalis*, an imperial slave, and by one *C. Vettius Augustalis*.

To the left.

120. Draped statue of a girl in a sleeveless tunic. In her right hand which leans against her side she holds some heads of corn and a balsamarium in her left, raised.

The head has been replaced; the fore-arms, part of the neck and shoulders are restored.

It stands on an altar with a Greek inscription dedicated to Serapides by Caius Valerius Serenus Neocornus (belonging to the temple of Serapis in Porto) for the health and safe return of Septimius Severus and the Imperial family.

It comes from Hadrian's villa.

121. Female statue perhaps representing a poetess seated, in tunic and cloak and crowned with laurel; with a roll in one hand and a flute in the other. At her right side is placed the serinium and over it a group of rolls.

The head has been replaced; the fore-arms and other parts are restored.

It stands on an altar dedicated to Asclepius of Epidaurus and to the goddess Salute on the occasion of some journey. On the right side we read *Salvos ire*. On the left *Salvos venire*.

It comes from the Quirinal gardens.

122. Statue of **Artemis** (Diana) wearing a short tunic which her folded cloak binds at the waist; with high boots and a quiver hanging from a shoulder-belt.

The head, the arms and legs are restored.

It stands on the *cippus* of *L. Valerius Hyginus*.

COMPARTMENT V.

To the right.

1st Shelf:

107. ** Life-size head showing good workmanship. It may be compared with the head of a statue in a toga at the Berlin Museum and with others which probably represent Julius Caesar.

109. Unknown male head with short hair, short beard and hollowed pupils.

From its style it may be considered a portrait of the Emperor Gallienus (third century A. D.).

2nd Shelf:

110. Statuette of a girl in a tunic and with her head in a sort of cap. She is holding a dove in her left hand near her breast. Some traces of colour still remain.

The right fore-arm and the head of the dove are restored.

111. Statuette of **Heracles** very much restored. On his head is the lion's skin which is folded on his left arm and he is leaning with his right hand on a club.

The front part of the head, the right arm with the club, the left hand with part of the skin and the lower part of the legs are restored.

112. Torso in small proportions of a seated Silenus. It may be recognised by the remains of the tail on his back. It looks like a decorative statuette imitated from an original of Hellenistic art.

113. Statuette of **Asclepius** holding in his right hand a stick, round which is twisted a serpent, and poppies in his left.

The arms and the right foot are restored.

On the plinth is carved a Greek distich, wanting in part, from which we gather that the statuette was a sacred offering which the giver had entirely covered with gold.

It was found in 1783 in the vicolo dei Leutari near Piazza Pasquino.

114. Statuette of a Roman child in tunic and toga praetextata. The head does not belong to the statue.

Below :

115. Fragment of a relief representing a Mænad with the thyrsus in her right hand.

116. Fragment of a sarcophagus with two recumbent figures: a man and a woman. At the left Eros.

119 A. Altar dedicated to gods and goddesses.

119 B. Statuette of a priestess of Isis, recognisable from the peculiar form of her robe. It used to be part of a group as is seen by the remains of another figure.

196 C. Triangular pilaster: on the three sides is carved the tripod with the feet ending in lions' paws and a griffin above.

119 D. Headless statuette of **Athena** (Minerva) in tunic and a cloak open to show the aegis on her breast; in her left hand she holds the shield leaning against a rock.

On the plinth is engraved the inscription *MINERV* /// which seems a modern addition.

119 E. Altar dedicated to **Diana Nemorensis** by *M. Acilius Priscus Egrilius Plarianus*, a well-known person of Ostia.

To the left.*Above :*

70. Fragment of a bas-relief in the shape of a disc of which the lower part is wanting and representing a priest of the Phrygian worship with his peculiar arrangement of the hair and with his breast bare. His left hand holding the cymbals is raised. Above there is a band and another object.

72. Rectangular slab with Bacchic decorations in bas-relief. There is a six arch portico supported by four herms of Bacchus, bearded, and by two vases in the shape of amphorae with pointed ends; among the arches four vases with handles and two ox-skulls; from the key of the arches hang by ribbons two Bacchic masks, two vases and a cist; under the arcades we see three small genii fighting, in different attitudes, against some animals.

73. Fragment of a bas-relief representing a youth in a tight tunic and Phrygian cap, crouching on his right leg and looking up. It probably represents the knife-sharpener in the scene of the punishment Marsyas.

1st Shelf:

74. Statuette of **Serapis** seated with the modius on his head, the left arm on his head while the other leans against the head of Cerberus, who is crouching at his feet.

It stands on a base in *rosso antico*.



Serapis (n. 74). Demeter (Ceres) (n. 81).

The head has been replaced. The arms are restored.
It comes from the villa of Sixtus V.

75. Head of an actor with the mask of comedy over his face and placed on a modern bust.



(n. 75).

(n. 76).



(n. 80).

(n. 79).

78. Head of **Apollo** crowned with laurel. His hair is in the Archaic fashion.

79. Fragment of a group representing Seylla seizing one of the companions of Ulysses.

81. Statuette of **Demeter (Ceres)** or **Persephone (Proserpine)** to be compared with the statuette of Serapis. She is seated on her

throne holding the poppies in her right hand which is leaning on her knee and a small torch in her left which is raised. She wears a short tunic fastened with a belt and a cloak on her shoulders. By her is the dog of Hecate.

2nd Shelf:

83. Statuette of **Hygeia** with the serpent in one hand and the patera in the other.

The patera and the attribute are restored. The head has been replaced.

84. Statue of a **young Satyr** playing on a flute. It is a copy of a well-known original of Praxiteles like the one in the Braccio Nuovo n.º 41.

Part of the arms and the flute are restored. The head has been recomposed.

It comes from Hadrian's villa.

85. Statuette of a **sleeping Hercules** lying on a skin and leaning his elbows against a small lion. His right hand is leaning on his head while he holds the poppies in his left.

It stands on the lid of an urn made like a banqueting couch and on which are carved some hunting scenes. We see four animals and three small genii fighting against them.

85 A. Statuette of **Asclepius** (Aesculapius) in his youth. The head being replaced and the attributes and the arms modern, probably this statuette used to represent Zeus.

86. Statuette of **Hygeia** with a serpent in her left hand hanging down and the patera in her right. She wears a cloak across the Spartan tunic.

87. Statuette of **Eros** (Cupid) as Heracles. His head is covered with the lion's skin which is fastened over his breast. The left hand, the right arm and the lower part of the legs are wanting.

It comes from Hadrian's villa.

Below:

89. Fragment of a bas-relief in pavonazzetto representing Romulus and Remus nursed by the she-wolf.

95 F. Small altar dedicated to *Stata Mater*, i. e. Vesta, and placed by *Q. Coelius lib. Apollonides*, *magister* of the quarter where the monument stood.

COMPARTMENT IV.

To the left.

The part which corresponds to the right side of this compartment is occupied by the gate leading to the Braccio Nuovo. There is an inscription telling us that in the Braccio Nuovo were placed by Pius VII the Egyptian and Greek monuments.

ÆGYPTVS . ET . ATTICIS . MONVMENTIS . MVSEI . VATICANI . OPES . ADVCTAE.

The Egyptian monuments were removed by order of Gregorius XVI and taken into the special Egyptian Museum of which an account follows.

At the right and left of the gate of the Braccio Nuovo are placed two large columns in grey granite and over them stand the Imperial busts N. 64 and 65.

64. Bust of **Trajan** with the head in basalt and the cuirass and drapery in pink alabaster.

65. Bust of **Augustus** with the head in basalt and the cuirass and drapery in African marble. In the middle of the cuirass is carved the Gorgon.

To the left.

61. Statue of a **Muse** restored as *Urania*. She is dressed in a tight tunic and a large cloak which leaves the right shoulder uncovered; on the head is a laurel crown. She is holding a sphere in her left hand and flutes in her right hand which leans against her side.

The right fore-arm with the flutes and the left hand with the sphere are restored.

It stands on the *cippus* dedicated by *Mevius Gerulus Ty-chicus* to his daughter.

It comes from the Quirinal gardens.

62. Statue of a Roman woman with the attributes of Hygeia. It slightly resembles Domitia Longina, the wife of Domitian. She wears a long tunic and a large cloak falling from her left shoulder, crossing her right side and folded round her left arm.

The right arm with part of the sleeve and the left hand with the attributes are restored. The head has been replaced.

It stands on the capital of a pilaster in Corinthian style: the capital on an altar dedicated to the genius of the *familia monetalis* i. e. the servants who were attached to the mint by *Demetrius Epaphroditianus*, an Imperial slave and *dispensator*.

63. Statue of **Athena** (Minerva) in a tunic and the aegis attached to a shoulder-belt which falls from her right shoulder on her left side. The helmeted head in another marble does not belong to this statue.

Both arms are recently restored.

It stands on the cippus of *Sextus Cuccilius Ianuarius*, a Roman knight dedicated to him by his mother and brother. On the right side of the *cippus* is engraved the age of the deceased.

It comes from the Quirinal gardens.

COMPARTMENT III.

To the right.

Above:

44. Fragment of a sarcophagus representing a hunter in a short tunic striking a wild-boar with his lance. Near the animal we see a tree and part of the figure of another hunter, naked, who must have been seated on the ground.

46. Fragment of a bas-relief representing **Dionysus** (Bacchus); the upper part of the figure is naked: his right arm is leaning against his head and he is holding the thyrsus in his left hand. He is lying on the back of a centaur whose legs and head are wanting.

1st. Shelf:

47. Small double herm representing Faunus and Mars. Faunus has a beard, some curls on his forehead and two small horns. Mars is beardless and is covered with a ram's skin, with horns.

2nd. Shelf:

59. Torso of a Silenus seated with the nebris covering his shoulders and fastened over his breast.

60. Male beardless bust supposed by some to represent Marcus Agrippa.

The lower part of the bust and the nose are restored.

Below:

60 B. Sepulchral monument of *L. Vibius* with his wife and son. We see, carved in relief, the draped busts of the husband and wife and between them the small bust of their son. The man is beardless, with short hair, his right hand is issuing from under the toga: he is old; the woman is veiled and is leaning the forefinger of her left hand against her chin. Under the three busts is engraved the inscription dedicated to Lucius Vibius of the Tromentine tribe, Vecilia Hila, a freedwoman of Vecilia and other freedmen.

To the left.*Above:*

23. Fragment of the front part of a sarcophagus representing a wild-boar hunt. On the left is part of the figure of Meleager turning his back, headless and nude. The wild-boar, of which we see only the front, is represented as having thrown down a dog. On the opposite side is the figure of Atalanta with her arms stretched out.

24. Front part of the lid of a sarcophagus: in the middle the bust of Diana and at her sides three animals alluding to the passage of souls: a Pegasus, a Centaur and a Triton.

1st. Shelf:

26. Head of **Septimius Severus**.

28. Head of an Amazon with her hair divided in front.

The nose is restored.

30. Head of Antoninus Pius.

The lower part or the face is restored and has been replaced on a modern base.

The table beneath it is made of a large cornice in Corinthian style richly carved, fixed on the wall and supported by two *cippi*, by two marble pilasters in the shape of the so-called *candeliere* and in the middle by the trunk of a fluted column decorated with vine-leaves, having a small Corinthian capital over it. On this table are placed different objects and among them:

2nd. Shelf:

34. Decoration of a fountain in the shape of the trunk of an elm-tree round which is twisted a vine with bunches of grapes hanging from it; in front, in a hole in the trunk is a crouching panther leaning on its fore-paws with a fierce expression.

It comes from Ostia.

Below:

39. Fragment of a bas-relief in Phrygian marble (pavonazzetto): only the lower front part of a temple with two columns and three steps remain. On the last step we see the lower part of a statue of Aphrodite clasping with her left hand the dress which covers the lower part of her figure. On the right the herm of Eros; on the left a dolphin. Before the temple, below, on the right, a candlestick.

COMPARTMENT II.

To the right.

17. Statue of a Satyr: his head is crowned with pine-leaves and slightly bent, with a smiling expression. In his left hand he holds near his breast a shepherd's pipe and a bunch of grapes in his right.

The head and the left fore-arm have been replaced; the right arm with the bunch of grapes is restored.

It stands on a sepulchral *cippus* dedicated by *Bellicius Thalamus* to his wife *Amabilis*.

18. Male statue with the head of **Apollo** represented as having just shot his arrow.

The head has been replaced.

It stands on a large opisthographic *cippus* with inscription on both sides. At the right hand side of the visitor is engraved the funerary inscription dedicated by *C. Octavius Clitus* to *Tullia Fortunata*, his wife. This inscription belongs to the first century of the Empire. At the visitor's right hand there is another inscription of the fourth century informing us that the above mentioned *cippus* which supported the statue of *Ragonius Vincentius Celsus*, senatorial personage and prefectus of the provisions, was dedicated to him by the *Mensores Portuenses* on account of his merits towards them. On the side now placed in front is carved the date of the dedication which took place on *VIII kal. Septembris Flavio Timasio et Flavio Promoto consulibus*, that is say 389 B. C.

19. Male statue with the head of **Apollo** or **Ganymede**.

The legs are restored.

It stands on an altar dedicated to Isis and Serapis. Silvanus and the Lares for the health and happy return of M. Aurelius Antoninus, Faustina and their sons, by *C. Pomponius Turpilianus*, the director of the oil stores established by Galba in the two ports of Claudius and Trajan.

To the left.

14. Statue of a Muse restored as **Euterpe**, in a sleeveless tunic: her hair is gathered and fastened at the back and on her head she has a laurel wreath: her left hand hangs down holding a roll, the flute is in her right hand which is raised.

The head has been recomposed. The right arm and the left fore-arm with the attributes are restored.

It comes from the Quirinal gardens.

It stands on a *cippus* dedicated to *Clodia Antiochis*.

It comes from the orti Giustiniani near the Lateran.

15. ** Male statue in the toga, almost life-size, of an unknown bearded person. Part of the breast and the right shoulder and arm hanging down naturally are left uncovered by the toga: the left hand, with a ring on the little finger, lies among the rich folds of the drapery; he wears shoes.

The head has been replaced; the right fore-arm is restored.

It stands on an altar dedicated to the supernal gods (*θεοῖς τοῖς ἐπικειμένοις*) by some priests of Dionysus.

It comes from the tomb of the Servilii on the via Appia where it was found during the excavations of Canova in 1818.

16. Female statue restored as a **Muse**. She is dressed in a tunic and holds the lyre in her left hand hanging down while the right arm is raised up. On her feet are Tyrrhenium sandals.

The head and the arm with the attribute are restored.

It stands on a *cippus* whose upper part is wanting and which bears an inscription dedicated by *Lucius Sutorius Fortunatus* to his parents. On the corners are two ox-skulls from which hangs a festoon over which is an eagle with outstretched wings. On each side two storks devouring a serpent under a laurel tree.

1. COMPARTMENT.

To the right.

Above:

7. Fragment of a sarcophagus representing some vintage scenes.

8. Fragment of a sarcophagus representing the races of the Circus. Four *genii* acting as the charioteers of the two-horsed bigae. Under one of the bigae is a small genius crouching. On the background we see the goal of the Circus and other ornaments of the race-course.

It comes from the palazzo Lancellotti.

10. Fragment of a bas-relief in Archaistic style representing **Athena** (Minerva) with the aegis and the lance against her right shoulder: before her is another figure, nude, of which only the

back remains and which perhaps represented Vulcan. It was probably part of an altar representing the twelve greatest divinities.

It comes from the excavations of the Colosseum.

11. Fragment of the lid of a sarcophagus representing one of the Dioscuri with his horse; we can still see the lower part of the figure of Athena. It was part of the representation of the Capitoline triad where the Sun and Moon were also represented.

12. Fragment of a bas-relief representing four gladiators: going from the right to the left we see two *Mirmillones*, nude, with a bandage round their loins, high leggings seemingly of leather and an oblong shield; the second has his right arm wrapped in leather stripes. Then comes a *retiarius* with a trident, in a short tunic, with naked legs and feet. At the left there still remains part of another gladiator.

Before the wall:

13. Semi-recumbent female statue representing Winter. She wears a tunic and a wide cloak wrapped all round her and covering her head as well. She is leaning against her left arm and holds in her hand a pine-branch; her right arm is leaning against her breast which is entirely covered. In front we see four small winged *genii* fighting against some swans and another *genius* stands near the woman's left arm with a swan in his arms; by him is a turtle.

The head, part of the left hand, the right foot and the greater part of the *genii* are restored.

It comes from the vigna Corsi outside Porta S. Sebastiano and was found in 1808.

It stands on a plinth in *verde antico* marble and the plinth on the funerary monument of *P. Aelius Verus* and his family. On the monument are carved in relief the portrait-busts of him, of his son and his father. Probably *P. Aelius Verus* belonged to the Circus, as near his portrait are engraved the names of two horses: *Victor* and *Gemellus*.

It is a very remarkable and ancient monument.

To the left.

Above :

1. Front part of a *sarcophagus representing one of the ordinary scenes of the Bacchic Children returning from their orgies. In the middle is carved a youth with a chlamys, tottering, and supported by a winged *genius* while with his left hand he tries to put a crown on the herm of Priapus; at the right two other *genii*, one playing on the flute and the other leaning against a small column surmounted by a vase with two handles; on the other side we see a sun dial. At the left four dancing *genii* in different attitudes and different musical and funerary instruments.

It comes from the Palazzo Lancellotti.

2. Fragment of a bas-relief representing **Apollo** turned towards the left, seated on a rock and crowned with laurel.

It comes from the excavations of the Colosseum in 1805.

5. Fragment of a bas-relief representing a headless female figure of which part of the raised arms is wanting. She wears a short tunic and a cloak which, falling from her shoulders, leaves the front of her body uncovered and is folded round her right arm. At the left remains a naked leg of a man.

It comes from the excavations of Pius VII in Ostia.

Before the wall :

6. Draped female figure half-lying representing ** **Autumn**. She wears a tight tunic with short sleeves and a cloak which covers her legs; her feet are shod, her head is crowned with vine-leaves and bunches of grapes, and her hair falls in long locks over her shoulders; she holds a bunch of grapes in her right hand stretched forwards; her left arm is folded and supports her figure while the left hand touches a vine-branch the fruit of which is gathered in a basket by a small winged *genius*. Near him are two other *genii* holding baskets in different attitudes while another *genius*

stands near the left shoulder of the figure. In front we see a ram, a lizard and a hare.

The head, the left hand with part of the branch, the right foot and part of the genii are restored. The last genius to the right is entirely modern except the lower part of the legs.

It stands on a plinth in *verde antico* marble and the plinth on a funerary monument with two faces. On the left is the portrait of a beardless man with drapery and the right arm projecting from the toga and leaning on a fold of it while he left embraces with the left a draped child; on the right a woman (the wife) with her hair dressed in the style of the first century of the Empire and having before her a basket of fruit, some of which she is taking with her right hand to give to the child. On the right and left of the child are two birds.

It comes from the villa Flaminia.





Braccio nuovo.



BRACCIO NUOVO.

We owe this part of the Chiaramonti Museum to Pius VII. The construction of this large gallery began in 1817 after the designs and under the direction of the Roman architect Raffaele Stern; after the death of this great architect, the building was continued, from the same designs, under the direction of Pasquale Belli, the architect of the pontifical Museums and Galleries, and was opened in 1822.

The Braccio Nuovo is built across the large Cortile di Belvedere parallel to the central room of the Library which was built under Sixtus V; it forms the east side of the Giardino della Pigna, the beautiful entrance to which from the gallery is decorated with eight Corinthian columns.

It occupies the site of the building belonging to the garden where the lemons etc were kept in winter.

It consists of a long quadrangular room 69.91 m. long and 8.14 m. wide. It opens out in the middle, forming, to the left of the visitor coming from the Chiaramonti Museum, a hemicycle or exedra and to the right a sort of vestibule leading to the Giardino della Pigna; this part is 14.83 m. long.

The decoration of the Gallery is of the Corinthian order. The barrel vault is decorated with coffering and rosettes; it rests on an elegant cornice and is supported by four arches themselves supported by Corinthian columns in *cipollino* marble with their pilasters. In the vault are ten skylights.

Along the walls of the Gallery are twenty-eight arched niches with as many statues; between each arch is placed a bust on a *cippus* and over each bust, another smaller bust on a bracket:

above are placed some bas-reliefs imitated from ancient bas-reliefs by Maximilian Laboureur.

The entrance to the Chiaramonti Museum is decorated with two columns in Egyptian granite, like the other door facing it, at the end of the room, leading to the Library.

In the pavement are inserted some ancient mosaics in black and white which come from the excavations of a Roman villa in the estate of Tor Marancia, at the 3rd mile of the Via Ardeatina.

The crossing which, as we already said, is in the shape of an exedra to the left and of a rectangular vestibule to the right is covered in the middle by a spherical vault placed on four arches and having a round window on the top.

The exedra is covered by a semidome in which is a dormer-window and in the wall are many rectangular niches in which are placed some statues of smaller dimensions, and the arch leading to it is supported by two columns of black granite.

The vestibule is covered by a barrel vault while its arch is supported by two columns in *giallo antico* which come from near the tomb of Cecilia Metella on the Via Appia; the front of the door leading to the Giardino della Pigna is decorated with two columns in Oriental alabaster found near Acqua Traversa among the ruins of the so-called villa of Lucius Verus.

A description of the monuments belonging to this collection was first published in 1822 by Giuseppe and Alessandro d'Este. Dr. Walter Amelung has recently (1903) published a very remarkable description of them along with that already mentioned of the Chiaramonti Museum.

The numbering of the monuments of this gallery begins at the right hand of the visitor coming from the gate of the Chiaramonti Museum and continues to at the right as far as the end and then turns to the left.

To the right, entering the room:

1. Herm of **Dionysus** (Bacchus) as a youth with a long-sleeved tunic and a panther's skin.

The right fore-arm and the head are restored in *stucco*, the left hand has been replaced.

On a bracket above:

2. Bust with *chlamys* of an unknown male person who, from the dressing of his hair and from his beardless face, seems to belong to the period of the early Empire.

3. Female head carved in *palombino* and placed on a draped bust (which does not belong to it) of the same marble. The head shows the hair dressed in the style of Julia Pia.

Above, on the bracket:

4. Bust with cuirass and drapery; the cuirass is in *broccatello* and the drapery in *verde antico* marble; on the bust is placed a male beardless head of the time of the Republic.

5. **Caryatid** with a long tunic and a sleeveless robe; on her shoulder is fastened a cloak which covers her back, the hem of which she is holding with her left hand; she wears high sandals.

The head with the crater over it and part of the arms and feet were restored by Thorwaldsen.

It was formerly believed to be one of the Caryatids carved by Diogenes the Athenian who, according to Pliny, decorated the Pantheon of Agrippa; it is now however believed to be a copy of one of the Caryatids which decorated the *Erectheion* on the Acropolis of Athens. The restoration of Thorwaldsen seems to have been founded on the caryatid from the *Erectheion* which is now in the British Museum.

6. Unknown male bust with cuirass and drapery of a bearded personage of the time of the Antonines.

Above, on the bracket:

7. Head of **Melpomene** on a modern bust, with the head dress of the Muse of tragedy.

8. Male statue with the head of the Emperor Commodus. He wears hunting attire, i. e. high girl tunic and a short cloak crossing his right shoulder and folded round his left arm; high

shoes fastened on the ankle; near his right leg we see the trunk of a tree.

Almost all the right arm and the front part of the left arm are restored. It comes from the villa Aldobrandini.

9. Colossal head of a Dacian slave. It stands on a *cippus* in red granite.

It was found near the Forum of Trajan.

Above, on a bracket:

10. Helmeted head of Minerva on a modern bust.

11. Group of Silenus and the infant Dionysus (Bacchus). Silenus nude, with his head crowned with vine-leaves, is leaning with his left arm, covered by a roe-buck's skin, against a trunk round which are twisted tendrils and vine-leaves; his left leg is stretched forward and his right backward in order to balance his weight and he is carrying the babe in his arms near his breast.

Dionysus is nude, crowned with vine-leaves, and looks at him with a loving expression.

It is a copy of a famous Greek original about which archeologists are still discussing.

It comes from the collection of Palazzo Ruspoli.

The head and many other parts have been replaced.

The end of the child's foot and the lower part of the trunk of the tree are restored.

12. Bearded bust of an unknown personage in a toga and with the *laena* (a mantle worn by persons of distinction).

13. Helmeted female head, perhaps of Roma.

The head has been replaced.

14. Draped iconic statue of Augustus with a richly decorated cuirass and drapery. His right arm is stretched forward as if he were about to speak and his left, round which is folded the drapery, originally held the sceptre, which has been recently restored as well as the fingers of both hands. His legs and feet are quite bare; near his right leg is a dolphin with a small genius on its back as the symbol of Venus from whom the Gens Julia pretended to descend.



The Emperor Augustus (No. 14).

The cuirass is remarkable for its bas-reliefs which refer generally to the deeds of Augustus. Above we see the figure of the heavens with an outstretched veil under which is the quadriga of the sun preceded by Phosphorus and Dawn; in the middle are represented the Parthians giving back the Roman standards. On the two sides we see two Provinces seated and below Apollo and Diana, the former on a hippogriff, the latter on a hind; below, the earth reclining.

On the cuirass and the other parts of the statue are some traces of colouring.

On the ornaments of the cuirass and epaulettes are traces of gilding. On the plinth we read: *Munif. Pii IX P. M. An. XVIII.*

This remarkable statue was found in 1863 near Prima Porta at the eighth mile of the via Flaminia among the ruins of the villa of Livia called *ad Gallinas albas*.

15. Loricated and bearded male bust slightly resembling **Didius Julianus**. In the middle of the cuirass is carved the head of Medusa; over the left shoulder is fastened the drapery with a clasp.

The head has been replaced.

17. Statue of **Asclepius** (Aesculapius) as a youth, beardless and with a pallium which leaves his breast, his shoulder and his right arm bare and is folded round his left arm, which is held against his side. He is leaning on a knotty stick placed under his right arm, round it is twisted the serpent consecrated to him; he wears low open shoes and near his left foot we see the Delphic tripod. Some have recognised in this statue the portrait of Pomponius Musa, a freedman and doctor of Augustus. Others do not accept this opinion, because the style is of the epoch of the Antonines and because Pomponius Musa was already an old man when he began to attend Augustus. This statue is very remarkable for its wonderful preservation, only the fingers of the right hand being restored and the head having never been detached.

It was found in 1784 on the garden of the Barberini nuns on the Quirinal.

18. Colossal bust of **Claudius** which was part of a statue the remnants of which were found at Piperno and to which belonged

a large draped fragment which is now kept in the Galleria Lapidaria. His breast is entirely nude and only his left shoulder is covered with the cloak, like the figures of Jupiter.

The head has been replaced.

20. Male statue, wearing closed shoes, with a head in plaster representing **Nerva**. His right arm is stretched forward as if he were speaking and in his left hand he holds a volume.

Almost all the right arm and the left hand are restored.

Above, on a bracket:

22. Bust of an **Ephebus** (a reproduction of a bust of archaic art) with his left shoulder covered by a cloak.

The restoration of the neck is modern.

23. Female statue called **Pudicitia**. She wears a tunic and a long veil which falling from her head, is wrapped round her figure in very elegant folds. Her left arm crossing her figure, is entirely covered with the veil under which appears the elegant form of her hand. Her right arm is bent upwards and the hand gracefully holds the veil. Her head is decorated with a crown or garland and she wears high Tyrrhenian sandals.

The head, the right hand and part of the feet are restored.

It comes from the Villa Mattei. This statue like other similar ones is probably derived from some sculptures of an artistic school which flourished in Asia Minor in the second century b. C., they were generally used as a decoration of the tombs of distinguished matrons.

24. Bust of **Dionysus** (Bacchus) in Greek marble, with drapery in pink alabaster fastened on his left shoulder. The head and neck seem to have been broken off in two pieces and have now been replaced. Some traces of what seems an ivy crown still remain.

Above, on a bracket:

25. Head of one of the **Dioscuri** placed on a bust, with a chlamys, in grey marble, with the nebris crossing his breast. On his head he wears the well-known cap in the shape of an egg.

In a rectangular niche:

26. Statue of Titus. His right arm is stretched forward in the act of speaking while he holds a volume in his left hand: he wears laced shoes. Near his left foot is represented a honey-comb as a symbol of the sweetness of character and of the activity of that excellent Emperor.

This statue is very remarkable for the skill shown in it and for the daring use of shadow.

It comes from the garden close to the Lateran Baptistery where it was found in 1828.

The head, the right arm and the left hand have been replaced.

In the corner:

27. Gigantic mask of Medusa.

The front part of the face has been restored.

It was found in 1819 in the excavation of the temple of Venus and Rome.

In the rectangular niche:

28. Statue of Silenus. He wears only the nebris which falls from his left shoulder and covers his back while a part is folded across his legs near his knees. His face is smiling and his head crowned with vine-leaves; on his left shoulder he carries a vase from which perhaps water once gushed forth and he holds a cup in his right hand. From the trunk which touches his right leg hang the cymbals (instruments for the Bacchic festivities).

The legs, the left arm and part of the right arm are restored.

At the right hand side of the door, between the columns:

29. Statue of a Faun. He is nude with only the nebris fastened on his breast and folded on his left arm against which leans the pedum. His right arm is raised and he holds in his hand a bunch of grapes; his smiling face is turned to the right, he has animal's ears; on his left shoulder he carries a naked infant seated with outstretched arms. A shepherd's pipe is hung to the trunk, which supports him.

The head, the right arm and part of the infant are restored.

At the left hand side of the door, between the columns :

30. Statue of a **Faun** with the nebris fastened on his breast and covering his back. His legs are crossed and he is leaning with his left arm against the trunk of a pine-tree over which falls part of the nebris; his right arm is stretched forward and he holds a bunch of grapes in his right hand. His head with animal's ears is slightly bent towards his right shoulder and is crowned with vine-leaves.

The head and many other parts have been replaced.

The right fore arm and hand with the bunch of grapes have been recently restored.

In a rectangular niche :

31. Statue of the goddess **Isis** restored as a priestess of Isis. She wears a long tunic with short sleeves and she is wrapped in a fringed cloak from under which she stretches out her right arm. Her head is covered with a veil which falls on her right arm and over her shoulders, and she wears sandals; with her left hand she holds the situla and with the right a branch as a sprinkler. On her head is the lotus flower.

Part of the left and part of the right arm and the branch are restored.

At the right end of the base supporting the parapet of the staircase :

32. Statue of a **Faun** seated. This rustic divinity is nude and seated on a rock with the nebris, a part of which crosses his left leg, as a cushion. His right leg is bent and he holds with his right hand, on his knee, a wine-skin from which water flowed into the fountain of which this statue was a part. He turns his head to the left gazing at a bunch of grapes which he holds in his raised left hand.

The left leg and the right foot have been replaced. The head, the left hand with the bunch of grapes, the right hand and part of the wine-skin are restored.

It was found in the villa at Tivoli supposed to belong to Cynthia (*Papers of the British School at Rome*, iii, 153).

At the other end of the same base:

33. Statue of a **Faun** seated: in the same proportions as the one already described and in the same attitude, only turned in the opposite direction.

It was found in the same place as the other.

The head, the arms and part of the legs and feet are restored.

On the parapet of the stair-case (to the left):

34. Statue of a **Nereid** on the back of a sea-horse swimming among the waves which form the base of the monument. She wears a veil which hangs from her left arm and which, falling over her back, crosses her right leg near her knee; she wears a necklace and with her left hand she grasps the mane of the sea-horse while she is leaning with her right hand on its back.

On the opposite side of the same parapet:

35. Statue of a **Nereid** like the preceding, but turned in the opposite direction. She too has a veil twisted round her right leg. It is blown by the wind and waves behind her shoulders, she holds it firmly on the back of the sea-horse with her left hand while with her right she holds the reins of the animal. Her head dress is like that of Venus.

The back of the sea-horse with part of the hoofs and cloak are restored. Some parts have been replaced.

In the middle of the same parapet:

36. Statue of a **Faun** lying on a nebris spread on a rock: he is leaning with his left elbow against a wine-skin the mouth of which he is holding with his left hand.

With his right arm stretched out he is holding the shepherd's pipe which rests against his right knee; on his head is a wreath of pine-leaves.

The right fore-arm and foot, the left leg except part of the foot and the upper part of the head are restored.

It was found near Acqua Traversa on the via Cassia in the villa supposed to belong to Lucius Verus.



Niope (No. 37).

In front at the base :

37. Headless statue of a daughter of **Niobe**, of excellent Greek workmanship; the right arm and the left hand are wanting. The figure was turned to the spectator's right and was represented in the act of running with the arms raised. She wears a long tight tunic and a cloak which, moved by the wind, is, with wonderful skill, shown to flutter behind her shoulders. Some archeologists thought this statue to be the original of the famous Niobe of Scopas. But it is now believed to represent one of the daughters of Niobe trying to escape from the anger of Apollo and it is supposed to have belonged to one of those groups of which we have the most famous example in the Uffizi Gallery in Florence.

It comes from the Hadrian's villa near Tivoli. It was formerly in the Museo Chiaramonti (No. 176) and was recently transferred to the Braccio Nuovo, to a place more worth of its importance where its beauty could be better appreciated.

38. Statue of a nude youth restored as **Ganymede**. He is leaning with his left arm against the trunk of a tree and carrying a jug in his left hand, as if about to pour out the liquid into a cup which he holds in his right. But the arms and the attributes having been restored, some modern archeologists suppose the original statue represented **Narcissus** looking at himself in the waves and rejoicing in his own beauty. On the trunk is engraved in the characters of about the second century of our era the Greek name of $\Phi\alpha\iota\delta\iota\mu\omicron\varsigma$ which might be that of the artist, though even that is not quite certain. In any case this piece of sculpture has its origin in a model of the Hellenistic epoch.

It was found in the excavations made by Fagan in Ostia in 1800 in some baths in a niche decorated with mosaics.

38A. Statue of **Satyr** playing on the flute. He is leaning with his right side against a tree; with both hands he is bringing the flute to his mouth; his head is bent towards his right shoulder from which hangs a panther's skin wrapped round his left shoulder and ending on the trunk.

It belongs to a well-known type of the Hellenistic epoch reproduced in some coins of the town of Caesarea in Palestine at the time of Marcus Aurelius.

It was found among the ruins of the Roman city of Circeii near the Lago di Paola. The inscription, indicating that place (under the name of the Villa of Lucullus) engraved on the base, is modern.

In the middle of the room:

39. Large **Crater** in basalt with two handles, each formed by the intertwining of two **ferulae** (instruments used in the Bacchic festivities).

In the concave portion under the edge of the vase, are carved elegant foliage decorations. On the plain band underneath are elegant palmettes. On the round body of the vase are carved three masks, one tragic and two Bacchic, intermingled with four thyrsi with the taenia.

It was found broken in pieces in the garden of the Jesuits near S. Andrea al Quirinale towards the end of the eighteenth century.

It stands on a disc of africano brecciato marble which is placed on a round fluted base in red granite; the whole stands on a block of black and white marble.

This remarkable piece of sculpture is placed in the middle of a square pavement in black and white mosaic.

In the middle, which is now covered, there are two Bacchic figures with the thyrsus some parts of which we still see issuing from the base. It has a decoration of foliage sustaining birds in the middle of each side; in the corners are four Bacchic figures holding different objects.

The mosaic comes from the estate of Tor Marancia on the via Ardeatina where many important remains of a Roman villa of the Imperial epoch have been found.

Continuing along the gallery, to the right:

40. Head of **Medusa** like the above-mentioned one (No. 27). It comes from the same place.

It stands on a modern base in white marble over a block of red granite.

41. Statue of **Apollo** citharoedus in a long flying robe and with a laurel crown on his head. He holds the lyre in his left hand and the patera in the right.

The right arm and part of the left arm are restored. It was restored with the attributes by Prof. Alberto Galli.

This excellent piece of sculpture slightly resembles the **Nike** of Peonios found in the excavations of Olympia, and its original is probably to be ascribed to the cycle of that composition.

It comes from the ruins of the Villa of Quintus Voconius Pollio, near Marino, where it was found in 1884. It was bought by Leo XIII as is indicated in the inscription engraved on the plinth.

Above, on a bracket:

43. Draped female bust, with a head-dress slightly resembling **Orbiana Salonina**.

In a round niche:

44. Statue of a wounded **Amazon**, of the same type as the statue with the name of Sosicles in the Capitoline Museum. She wears a sleeveless tunic from which she has stretched out her arm to find her wound; the tunic is gathered into a belt and is open on her right side leaving uncovered her side and her breast; from her neck there hangs a cloak which falls below her knee. She raises in her left hand before her breast the hem of her tunic which is folded over her belt and she has her right arm raised with her hand near her head in an attitude of pain. Her head is slightly bent towards her right shoulder and we see on her face the expression of physical pain caused by her wound and of her sorrow for her defeat. She stands on her right foot while the right is slightly bent backwards. Her legs and feet are quite bare. On the tunic we may still see some traces of colouring.

The head, the arms, the right breast and the legs are restored.

In the round niche:

47. Statue of a **Caryatid** with a long tunic and a rich pallium which entirely drapes her figure leaving uncovered only part of her breast which is veiled by the tunic. Her arm issuing from

under her cloak holds a volume; her left arm is entirely covered by the pallium and is bent on her breast while with her veiled hand she points to her head.

She wears a necklace, her hair gathered on the nape of the neck falls in waves on her shoulders. She bears on her head a calathus decorated with foliage in relief and over it stood the epistyle. She wears sandals.

It comes from the Villa of Sixtus V between the Esquiline and the Viminal.

The head has been replaced.

48. Draped bust of **Trajan**; the naked breast is crossed by the shoulder belt. The military cloak is fastened on his left shoulder with a clasp.

The nose and part of the chin are restored.

In the arched niche:

50. Statue of **Artemis** (Diana) with a long sleeveless tunic and a robe drawn tight under her breast and fastened on her shoulders with a clasp; she wears sandals. She is slightly bent and her arms and unclosed hands are stretched forwards in an attitude of surprise; we gather from the expression of her face and her eyes bent to the ground that she is represented as admiring the sleeping Endymion.

The arms, part of the tunic, the right foot, the second toe of the left foot and the tip of the nose are restored. The head has been replaced.

It was found near the via Aurelia outside porta Cavalleggeri.

In an arched niche:

53. Statue of a Greek tragic poet. He wears only the philosophers' pallium which covers the lower part of his figure, leaving bare his breast and shoulders, and is folded over his left arm. From under the cloak appears his left hand holding the tragic mask while his right, holding a volume, is resting on his breast. He has a beard and long hair which falls on his shoulder and he is bare-footed.

The back of the head, the right arm with part of the shoulder and the left hand with the lower part of the mask are restored. The head has been replaced.

The head represents Euripides but does not belong to the statue which is supposed by some to be a statue of Aeschylus.

It comes from the Giustiniani collection, from an original of the fourth century b. C.

54. Bust of the Emperor **Pupienus** (A. D. 238) with beard and short hair.

In a niche :

56. Female statue, larger than life-size, wearing a diadem. The head is supposed to represent Julia, the daughter of the Emperor Titus. She wears a long tunic, a short sleeved robe and a cloak fastened with a clasp on her right shoulder; the cloak leaves both arms free and crossing her breast is folded near her left side. She holds a patera in her out-stretched left hand and the staff of the sceptre in her right which is slightly separated from her side. She is shod with high sandals.

The arms, the tips of the first toes and part of the cloak are restored. The head has been replaced.

It comes from the Camuccini collection.

Above, on a bracket :

58. Draped bust of **Julia Soemias**, the mother of Emperor Elagabalus.

The head has been replaced. The front part of the chin is restored.

In a niche :

59. Statue of **Fortune**. She wears a long tunic, a robe placed at her sides and a cloak which thrown over her left shoulder and wrapped round her arm, crosses her shoulders behind and is folded under her right arm; she wears sandals; her head is crowned with garlands and the tresses of her hair fall on her breast. She holds in her left hand a cornucopia full of fruit while her right arm is held slightly away from her side.

The right arm and the feet are restored; the head which is not part of this statue belonged perhaps to one of Ceres.

60. Unknown male bust, nude, beardless and with curly hair. It has been wrongly supposed to represent the famous dictator L. Cornelius Sulla.

The head which is slightly bent towards the right shoulder has been replaced.

The nose and the upper part of the head are restored.

It is a very remarkable portrait.

It comes from the Palazzo Ruspoli.

In a niche:

62. Portrait statue of **Demosthenes**. The great Athenian orator wears only the pallium twisted under his arms, a part of which is folded on his left shoulder. He wears shoes fastened by a strap in front. He is holding in both hands a roll partly unfolded which he seems to have lowered after having read part of his speech. Near his left foot is the *scrinium* for the rolls.



Demosthenes.

The hands with the roll, part of the arms and feet are restored. The head has been replaced.

It comes from the villa Mondragone near Tusculum.

Near the door of the library:

65. Herm of **Hermes** (Mercury) wearing a chlamys fastened with a clasp. It covers all his left arm and is folded on his

breast leaving his right arm free: the latter is slightly stretched forward and at some distance from his side.

The front part of the face and head have been replaced. The fingers of the right hand are restored.

On a base in front of the door:

67. Statue known under the name of the **Apoxyomenos**, a Greek copy a little larger than life of the famous statue in bronze of Lysippus representing an athlete wiping away the perspiration. He is entirely nude and stands on his left foot while his right is slightly bent backwards. His right arm is stretched forwards and he holds with his left the strigil with which he is scraping himself. This statue, very remarkable, in style possesses all the characteristics ascribed to Lysippus. The original mentioned by Pliny was in the Portico of Agrippa near the Pantheon.

It was found in 1849 in the « vicolo delle Palme » in Trastevere which is now called, after this discovery, *vicolo dell'Atleta*.

The right fore-arm, with the die, the curved part of the strigil and the toes are restored.

On the left of the door of the library:

67 A. Herm of **Hermes** (Mercury) with the chlamys, like the other No. 65.

The right hand and the back of the head are restored. The head has been replaced.

In a niche:

71. Statue of a wounded **Amazon**. Her arms extend from under a short tunic fastened with a ribbon round her sides. At her left hangs the closed quiver. Her legs and feet are bare and on her left foot she has the strap for the spur. She is leaning on her right leg while her left is slightly bent backwards: she raises her right arm over her head in an attitude of pain and her face shows the same feeling; her left arm is hanging down. The double axe and the *pelta* (a shield in the shape of a half-moon) are leaning against the supporting trunk. It is a mediocre but faithful copy of the famous Amazon of Polyelitus.

The arms are restored. The legs have been replaced.

It comes from the Camuccini collections.



The Apoxyomenos of Lysippus (No. 67).

72. Head of Ptolemy, the son of Juba king of Mauritania, on a draped bust with his breast bare. He has a beard and curly hair, bound by the diadem.

The nose is restored, the head has been restored.

In a niche :

74. Statue of a female divinity called **Clementia**, with a long tunic, with half-sleeves buttoned and drawn under her breast with a ribbon. She is wrapped in a graceful cloak which falls from her left shoulders, covers her shoulders and is folded in front: her right arm is stretched forward and she holds the patera in her right hand; her left arm is bent and holds the handle of the sceptre; she wears sandals.

This figure is a copy of the statues No. 59 and 86 representing Fortune.

The arms and the head are restored.

Between No. 74 and 75 is set in the pavement a mosaic decorated with Greek and Arabesque designs in black and white.

75. Male bust with fringed chlamys fastened with a clasp on his left shoulder. The head which has been restored seems to represent the Emperor Probus.

Above, on a bracket :

76. Head of the Emperor Gordian III placed on a bust with a chlamys.

In a niche :

77. Statue of **Antonia**, the daughter of M. Antonius and Octavia, the wife of Drusus the elder and the mother of Germanicus, Claudius Augustus and Livilla.

She wears a long tunic and a cloak which covers all her right arm while with her left adorned with a bracelet and with a ring on her finger, she is raising a hem of the cloak towards her breast. She wears shoes and her curled hair is gathered on the nape of her neck.

It comes from Tusculum.

Above, on a bracket:

79. Female bust, nude, the fragment of a statue perhaps representing a matron as Venus. The head, which has been restored, is slightly bent on her left shoulder and adorned with a garland partly restored.

80. Female draped statue perhaps representing a lady of the imperial family. She wears a long tunic and a cloak entirely covering her figure and her arms, in the same attitude as the so-called Pudicitia. Only her right hand appears from under the cloak and is turned back against her breast.

She wears shoes and her hair is crowned with a wreath apparently of ears of corn.

Between No. 80 and No. 53 is placed in the pavement a black and white mosaic representing in the middle Proteus blowing a trumpet, and in the corners two sea-horses and two sea-monsters.

81. Cuirassed and draped bust of **Hadrian**. His cuirass decorated with the Gorgon's head is raised behind so as to protect his neck. His head is slightly turned to the left.

Part of the nose is restored.

Above, on a bracket:

82. Head in plaster of **Athena** (Minerva) with the agis and the Corinthian helmet, placed on a cuirassed marble bust.

In a niche:

83. Statue of **Juno**, with a loose tunic with wide buttoned half-sleeves and a cloak which, falling from her left shoulder, crosses her back, while a part of it falls on the lower part of her figure. She holds the patera in her left hand and the sceptre in her right. Her head is adorned with a diadem and two locks of hair fall on her breast; she wears sandals.

The head, the left fore-arm, the right arm and the left foot are restored. The restorations were carried out by the sculptor Pietro Galli.

It comes from Ostia where it was found among the remains of the Emporium of Septimius Severus.

86. Statue of **Fortune** wearing a tunic with buttoned half-sleeves fastened under her breast by a ribbon; she wears a cloak which falls from her head, covers her back and crossing her breast is wrapped round her left arm and falls to her knee. Her head is adorned with a diadem and two locks of hair fall on her breast. With her right arm she holds the rudder placed over the globe and in her left she holds the cornucopia, full of fruit, from which issues the point of the plough.

The right fore-arm with part of the rudder and the upper part of the cornucopia are restored.

It comes from Ostia where it was found in 1798.

87. Unknown male bust draped, with a very short beard. The head has been restored. The inscription *Sallust*, carved on the base, is modern.

89. Statue of a Greek poet or philosopher, more than life-size, with the head of Sophocles as an old man. It is a piece of sculpture of broad style, though of not very accurate workmanship. He wears a tunic and a wide pallium, which covers all his figure, leaving bare only his breast, his shoulder and his right arm: he has high shoes; with his left hand he draws the pallium to his breast whilst with the right slightly separated from his body, he holds an open roll. He has a beard and his hair is bound with a ribbon.

The right arm, the left hand and part of the pallium are restored.

90. Draped bust of **Lucilla**, the wife of Lucius Verus; the eyes have hollow pupils.

The tip of the nose is restored. The head has been replaced.

92. Statue of **Artemis** (Diana) with the pepulum. She is represented in the act of raising her right foot in walking. Her right arm is hanging down and her left raised holding a torch which has been added in the restoration.

The head has been added and is too small to have originally belonged to this statue. According to Amelung the original represented Diana as a huntress, and not Diana Lucina as she appears in the restoration, and perhaps she resembled the other statue

of Diana the huntress which is in the Room of the Animals. No. 210 where the goddess is followed by her dog.

This statue was formerly in the villa Doria Pamfili: Prince D. Andrea Doria presented it to Clement XIV and it was then taken to the Vatican Museum. It stood at first in the Cabinet of the Masks and was transferred in 1872 to the Braccio Nuovo.

Between No. 92 and No. 41 is set in the pavement a mosaic in black and white representing a large ansated crater from which issue two tendrils forming graceful volutes in the centre of which are perched some birds pecking grapes.

In the corner:

93. Colossal mask of **Medusa** exactly like those described under No. 27 and No. 40 and coming from the same place.

In the hemicycle:

94. Statue of a priestess restored as **Ceres** with a long tunic and a short sleeveless robe; with her left hand she slightly raises her tunic and with the right stretched forward she holds some ears of corn: her head too is wreathed with ears of corn and her figure adorned with fillets. Her feet are bare.

The arms are restored and the head is of modern workmanship. It comes from the Quirinal gardens.

95. Naked statue of **Apollo**. In his left hand he is holding over a trunk a lyre which hangs from a sling falling from his right shoulder; with his right hand hanging down he holds the plectrum. His long hair falls on his shoulder.

The right fore-arm and the left hand with the lower part of the legs and trunk are restored.

97. Nude statue of an **athlete** with his left arm bent behind his side and the right hanging down; his hair is short according to the custom of athletes. The support is made of the trunk of a palm-tree.

The fore-arms and the head in plaster are restored. It comes from the Ruspoli Gallery.

97 A. Bust of **Marcus Antònius** of good workmanship, he is nude, beardless and curly-haired.

The tip of the nose and part of the right shoulder are restored.

It was found at Tor Sapienza on the via Labicana along with the other two busts of Octavianus and Lepidus.

On the trunk of a column:

98. Female bust supposed to represent **Julia Domna**. She wears a tunic fastened under her breast and a cloak the folds of which are gathered on her breast.

The head has been added.

99. Nude statue of an **Athlete** about to anoint himself. His right hand raised as high as his head, holds the balsamarium: his left is opened in front of him as if waiting to receive the liquid issuing from the vase.

The fore-arms are restored. The head has been restored.

It comes from the so-called villa of Cynthia, at Tivoli, like Nos. 103, 105. (*Papers of the British School at Rome*, iii, 153).

100. Head of **Marcus Aurelius** placed on a bust, covered with military cloak fastened with a clasp on his right shoulder.

The nose, part of the face, neck and the drapery are restored.

101. Statue of an **Athlete**, nude, imitating the Archaic style especially in his thread-like hair. He holds a balsamarium in his left hand slightly stretched forward while his right arm is hanging down, apart from his body.

The arms and the lower part of the legs are restored. The head has been replaced. For the provenance see No. 38A.

Over this statue, on a bracket, is placed the portrait bust of Pius VII, the founder of this Museum, carved by Antonio Canova.

102. Cuirassed and draped bust of **Octavianus**.

The head has been restored.

It was found along with the above-mentioned bust of M. Antonius.

103. Statue of an **Athlete**, nude. He holds a balsamarium in his right hand raised as high as his head while his left is open and stretched forward as if about to receive the liquid poured out from the vase.

For the provenance see No. 99.

105. Nude statue, of an **Athlete**. With his left arm hanging down he holds a balsamarium near his leg while with his right unclosed he is anointing himself.

For the provenance see No. 99.

106. Male bust with a chlamys fastened over his left shoulder quite bare. It has been wrongly supposed to represent **Lepidus**.

The end of the nose and part of the ears are restored.

It was found at Tor Sapienza, outside Porta Maggiore along with the other two above-mentioned busts of M. Antonius and Octavianus.

107. Statue of **Athena** (Pallas) with the aegis and the Corinthian helmet. She wears the Spartan tunic and a short robe bound at her sides by a ribbon; in her right hand she holds the hilt of the lance while her left hanging down is resting against the Argolic shield decorated with the Gorgon's head.

The shield and both arms are restored.

It is a copy of a type which may be ascribed to the school of Praxiteles.

In the pavement of the hemicycle is set a square coloured mosaic representing in the middle the famous archaic idol of **Diana** of Ephesus within a laurel wreath which issues from under her feet and over which is an eagle with the thunder-bolt between its claws. At the four corners are trees and in the centre of each side two birds. A decorated band goes all round and in the four corners the decorations are bound round a clypeus with a winged thunder-bolt.

The mosaic comes from Poggio Mirteto in Sabina.

108. Statue of **Artemis** (Diana) as a huntress with a tight tunic round which is wrapped her cloak, part of which passes over her left shoulder and falls by her side. She wears shoes open in front and a crescent on her head. Behind her shoul-

ders hangs the quiver with the arrow. He is in the attitude of taking an arrow out of it with his right hand.

With her left arm hanging down she holds the end of the bow. Near the supporting trunk her dog sits on its haunches.

The arms are restored. The head has been replaced.

In front of the hemicycle :

109. Colossal group of the river Nile. He is entirely nude, bearded and with a wreath of corn and water-lilies on his head: he is lying on a base with carved waves and over it is a cloak a fold of which covers his right thigh slightly raised: he is leaning with his left elbow on a crouching sphinx and he holds in his left hand the cornucopia full of ears of corn and different kinds of fruit: his right arm is leaning naturally against his right thigh and in his hand he holds a bunch of ears of corn.

There are sixteen putti (representing the sixteen cubits of the rising of the river), in different attitudes on the base and on the statue; three of them are playing with a crocodile and two with an ichneumon; four of them are grouped near the left hand of the giant and near the sphinx; one tries to raise the veil which covers the source of the mysterious river and the last stands triumphantly on the top of the cornucopia symbolising the abundance produced by the full rise of the river; four others are trying to get up on his right leg while two clasp his right arm; another stands on his side with a bunch of ears of corn in his hands, another is seated on his right shoulder touching his hair with his left hand.

The front part of the plinth is carved in imitation of the waves of the great river like the upper horizontal part and near the corner to the left we see some water plants.

On the right side of the base are represented three other aquatic plants and some crocodiles: on the left side a crocodile, an ichneumon, some plants and two cows grazing.

Part of the right hand with the ears of corn and the end of the feet are restored. The putti are generally restored in the upper part.

This very remarkable monument was found near the church of S. Maria sopra Minerva in the time of Leo X (1513).



Colossal group of the river Nile (No. 109).

110. Colossal mask of **Medusa** in plaster and matching the three others above-mentioned.

111. Statue of **Julia**, the daughter of **Titus**, of excellent workmanship. She wears a long light tunic with buttoned half-sleeves over which is a cloak covering the lower part of her figure a hem of which is folded on her left arm. Her left arm is bent and she holds in her hand a bunch of ears of corn and two poppies. She is gesticulating with her right arm.

Her hair is curled in front and twisted on the back of the head.

The right arm and the left hand with the attributes are restored. It comes from the Lateran, where it was found along with the statue of her father (No. 25).

Between No. 111 and No. 26 in the pavement is set a rectangular mosaic in black and white representing in the middle a *crater* from which issue, branching out in different directions, two vine tendrils forming volutes with tendrils and leaves at which some birds are pecking.

112. Draped bust called **Juno**. It seems to have belonged to a group and according to some, it represented **Kore**, according to others, **Selene**. The original belonged to the beginning of the Hellenistic period. Her hair is parted on the fore-head and falls in two locks over her shoulders. It is decorated with a diadem of remarkable proportions.

Part of the diadem and some small parts of the face are restored.

The head has been placed on a modern bust.

It was given by Mgr Pentini to Gregory XVI in 1838.

114. Statue of **Athena** (Minerva). It is the famous statue of this goddess, known under the name of the Giustiniani Pallas. She wears an ample tunic of fine texture and a wide cloak which covers her left shoulder crossing her figure under her left side.

On her breast is the aegis and on her head the Corinthian helmet decorated with two ram's heads and a sphinx on the top; she is leaning, with her right hand raised, upon the lance

at the foot of which is twisted the mystic serpent; with her left hand bent she holds to her breast a fold of her cloak.

Half of her right arm with the hand holding the lance, the point of the left hand, some parts of the cloak and the head of the serpent are restored.

It seems to have been excessively retouched by Algardi. The head has been replaced

It is supposed to be a copy of an original in bronze of the end of the fifth century b. C.

It comes from the Giustiniani Gallery and was found, according to some, on the Esquiline near the nymphaeum of the Horti Liciniani called for this reason the temple of Minerva Medica: according to others it was found near the church of S. Maria sopra Minerva.

115. Unknown beardless male bust of a very stout person in old age. On the drape we see the laena. It is beautifully preserved.

In a niche :

117. Male statue with the head of the Emperor Claudius. He wears the tunic and the toga and holds a roll in his right hand; with his left hand which issues from under the toga, he presses its folds on his breast; he wears shoes.

The right fore-arm with the roll in restored. The head has been restored. It comes from the Ruspoli Gallery.

Between No. 118 and No. 120 in the pavement is set a rectan-



Statue of Athena (Minerva) (No. 114).

gular mosaic in black and white decorated with stripes and geometrical designs and with four flowers at the end.

118. Gigantic head of good style representing a **Dacian** prisoner with long hair falling in large locks behind his head, a moustache and a short beard divided in three parts. The nude bust, on which the head has been replaced, is modern as is the inscription *Captivus Dacus*.

It comes from the harbour of Trajan.



120. Statue of a **Faun**, naked but for the nebris crossing his breast and hanging from his right shoulder; his head is crowned with pine-leaves; he is leaning with his right arm which holds the crook against the trunk of a tree while his left is resting on his side. His legs are gracefully crossed. This statue is one of the many reproductions of the famous Faun of Praxiteles.

The fore-arms, part of the crook and part of the feet are restored.

It comes from the Ruspoli Gallery.

121. Head of **Commodus** on a modern draped bust with epaulettes on his right shoulder.

It was found in the excavations of Ostia in 1797.

Faun of Praxiteles (No. 120)

123. Statue with the head of **Lucius Verus**. He is entirely naked, his right arm is raised as if he were speaking and he holds in his left the statuette of Nike (Victory) on a globe symbolising power. On the trunk at his right is the military chlamys and from it hangs the sword.

The arms and legs are restored.

Between No. 123 and No. 14 is set in the pavement a rectangular mosaic in black and white representing Ulysses passing near the island of the Sirens, according to the narrative of the Odyssey. The hero is bound to the mast of the ship which is steered by two of his companions.

We see the island with a Siren playing on the shepherd's pipe. Scylla, triple bodied and armed with an oar, is devouring three of Ulysses's companions. Lencothæa on the back of a sea-griffin holds the veil upon which Ulysses has to sail: in the middle is Palaemon on the back of a dolphin (as a favourable divinity of the sea), and other dolphins.

It comes from the excavations of Tor Marancia.

124. Draped bust of **Philip** the elder with the distinctive laena. His hair and beard are short according to the fashion of the third century.

It is remarkably well preserved, only the tip of the nose being restored.

Above on a bracket:

125. Bust of **Apollo**, probably part of a statue. The upper part of the body is naked.

In a round niche:

126. Nude male statue of athletic form. From the comparison of this with other statues it is known that originally in his left hand he held a spear against his shoulder and had his right arm hanging down as we see in the recent restoration of Prof. Alberto Galli. This representation with all its characteristics of a noble style, helps us to recognize in this statue and in others like it, the reproductions of the famous **Doryphorus** of Polyclitus, called



The Doryphorus of Polyclitus (No. 126).

the *canon*, that is to say the rule and the model of the perfect male form. This statue is of great importance for the history of art.

127. Colossal head of a **Dacian** prisoner (placed on a modern bust) covered with the Phrygian cap: it was part of a statue in the grand style.

It was found in Trajan's forum.

In a round niche:

129. Statue representing **Domitian** with the cuirass and a military cloak, which is fastened on his left shoulder with a clasp, falls down behind his shoulders and crosses his figure under his thigh. He holds, in his raised right hand, the staff of the sceptre and in his left, round which is wrapped his cloak, the sphere. On his cuirass are carved an Eros on horse-back, a bull, a Nereid on the back of a sea-monster and a Nymph with a light tunic decorated with flowers. He wears laced shoes.

The head and the arms are restored.

It comes from the Gustiniani Gallery.

Between No. 129 and No. 8 is set in the pavement a rectangular mosaic in black and white like the one mentioned above.

In a round niche:

132. Statue of **Hermes** (Mercury) with the *paenula* (the dress of travellers).

His right arm is bent and his hand rests against his side whilst with his left which hangs down naturally, he holds the caduceus.

The head, which does not belong to the statue and the left arm with the attribute are restored.

It belonged to Cardinal Farnese who had it restored with the head of Hadrian. It made its way into the Pontifical garden at the Quirinal; it was taken away from there at the request of Canova, who, having recognised in this statue a Mercury, placed on it a head of this god which he had found in the excavations of the Colosseum in 1803. He had the left arm with the caduceus restored under his direction.



A SHORT ACCOUNT OF THE GALLERIA LAPIDARIA ¹.

When one reaches the end of the Chiaramonti Museum passing through it from the last number to the first (that is to say in the same order observed here for the greater convenience of visitors) there is a gate which leads from the above-mentioned Museum to the Galleria Lapidaria which occupies the other half of the long corridor of Bramante.

This famous collection of ancient inscriptions was begun by Clement XIV who had it placed where the Chiaramonti Museum is now; it was increased by his successor, Pius VI. But, after the foundation of the Chiaramonti Museum, Pius VII had all the inscriptions of that collection transferred to the front part of the corridor of Bramante and added to them many other inscriptions which had been discovered afterwards and bought by private collectors. The famous Gaetano Marini was entrusted with the classification of all these inscriptions; he placed at the left of the visitor who comes from the Chiaramonti Museum, the pagan inscriptions, and to the right the Christian ones.

The collection of pagan inscriptions is very important and is divided into the following principal groups placed in the order then generally used in such epigraphic classifications:

1. Divinities and priests;
2. Emperors and personages of the Imperial house;
3. Consuls and magistrates;
4. The Roman Army;
5. Latin and Greek sepulchral inscriptions.

¹ Those who wish to study this very important collection seriously, will find at the entrance of the Museum, together with this catalogue, a special description of the Galleria Lapidaria.

This last class is the richest of all and presents a vast material for the study of Roman antiquities.

The Christian inscriptions placed to the right come almost entirely from the ancient Christian cemeteries in Rome (catacombs) and from the ancient basilicas; they are almost all sepulchral and generally belong to the third, fourth and fifth centuries A. D. Those who wish to fully understand the importance of this kind of monuments, should visit the Christian Museum of the Lateran (founded by Pius IX) to which have been transferred the most remarkable ones of those which were once preserved here. A special description of them has been published ¹.

The sepulchral inscriptions of the Galleria Lapidaria come from the tombs along the Roman consular roads and especially from those on the via Appia: as a rule they belong to the three first centuries of the Empire.

Besides the inscriptions attached to the walls there are placed on the ground in front of them in this gallery many other monuments, e. g. sarcophagi, bases of statues, sepulchral and commemorative cippi and cinerary urns.

We shall here speak only of what may interest the visitor who passes through this gallery on his way to the Borgia apartment: we shall therefore indicate only the principal monuments, referring the visitor for further details to the special description of this gallery.

COMPARTMENT XLVII.

To the left, immediately after the gate:

Base of a statue erected in honour of Postumius Julianus, a noble citizen of ancient Praeneste, in the Forum of that town in 386 A. D. It is remarkable for its topographical indications and mentions the funeral which he ordered for himself in his will.

¹ O. MARUCCHI, *Guida del Museo Cristiano Lateranense*, Roma, 1897.

COMPARTMENT XLI.

On the left, in front of the window:

On the wall a fragment of the monumental inscription of the temple of Trajan which stood in his Forum, now occupied by the « Palazzo della Prefettura ».

193. Altar of **Mithras** on which we see the hole to fix the brasier.



(No. 191).

In front of the wall:

191. Large fluted sarcophagus with a bas-relief representing a wedding-scene: the bride-groom and bride clasping each other's hands and the door of the *domus aeterna*.

COMPARTMENT XXXV.

To the left, below:

134. Cippus with the inscription of Adrastus, a freedman of the Emperor, in which we read that he was the keeper of the column of Marcus Aurelius (*columna divi Marci*), i. e. the column in the piazza of that name near the ancient via Flaminia (the Corso of to-day).

147. Large sepulchral cippus of Lucius Cornelius Atimetus, a cutler. On the spectator's left is represented his forge (A) and at the right his shop (B).



(No. 147 A).



(No. 147 B).

Over this cippus is placed a large fragment of a marble entablature belonging to the temple of Vulcan of Ostia.

COMPARTMENT XXXIII.

To the left:

Some monuments found in the excavations made in Ostia under Pius VII. Among these there, some pieces of sculpture relating to the worship of the Persian god, *Mithras*, deserve special notice.

COMPARTMENT XXXI.

To the left:

On the wall are some sepulchral cippi of the so-called *equites singulares*, i. e. the horse guards of the ancient Roman Emperors.

They come from their cemetery on the via Labicana.

COMPARTMENT XXIII.

To the left:

91. Shrine with pediment bearing an inscription of the second century A.D. mentioning a sacellum dedicated to the genius of a *centuria* of the Roman army.

COMPARTMENT XVII.

To the left:

On the wall a sepulchral inscription in cursive character dedicated to a boy called *Pupus Torquatianus*.

COMPARTMENT XIV.

To the right:

Base supporting a statue of the Emperor Constantius, the son of Constantine the Great, erected in the Forum in honour of that prince by Memmius Vitrasius Orfitus, the prefect of Rome.

COMPARTMENT XI.

To the right:

21. Sarcophagus representing the races in the Circus.

COMPARTMENT IV.

To the right:

14. Sarcophagus with a group of Amor and Psyche carved in the middle.

COMPARTMENT III.

To the left:

12. Sarcophagus representing the three Graces.

COMPARTMENT I.

To the left:

On the wall is fixed an inscription which may be considered as a tablet indicating a public bathing establishment in the estate of Aurelia Faustianiana at the eighth mile of the via Nomentana. It begins: *In his praediis Aureliae Faustinianae*, etc. and informs us that in that establishment one could have every convenience *et omnis humanitas praestatur*.

In front of the wall:

5. Sarcophagus with sculptures relating to the myth of Adonis.

In the wall after this first compartment have been recently placed some inscriptions formerly kept in the store-rooms in a room adjoining the Vatican Sacristy.

Among these may be especially noticed, on the right, the inscription of a famous ball-player called *Ursus Togatus* of whom it is said that he exhibited his ability amid the applause of the croud in the *thermae* of Agrippa, Nero, Titus and Trajan.

To the left we should notice the inscription of a driver of the Circus with the name of his victories and of the horses with which he won many races. It begins with the name of one of the horses *nitido albo*.

On one side of the gate leading to the Borgia apartment we find on the wall a large inscription of the last years of the Republic in which is mentioned the levelling of the hill of Mars near the *via Appia*, completed by order of the Senate.

Senatus populusque romanus clivom Martis pecunia publica in planitiam redigendum curavit.

The temple of Mars was situated a little outside *Porta S. Sebastiano*.



Mithras' monument
(Compartment XXXIII).



THE ROOM OF THE BIGA.

Going back to the entrance of the room « A Croce Greca » we find the large stair-case at the entrance to the Museum which leads to the upper floor. This stair-case, built by Michelangelo Simonetti, is supported by thirty-two columns of ancient marble, twenty-two of which, brought from Palestrina, are seen on going up from the ground floor to the second floor while the other ten which come from the Tre Fontane, decorate the last branch of the stair-case which, on the second floor, leads to the Gallery of the Candelabra, to the balcony facing the room « A Croce Greca » and to the entrance of the Etruscan Museum. Ascending one of those two branches to the second floor, we find on the right the room of the Biga.

It is a small round room which Pius VI caused to be built by the Architect Giuseppe Camporesi in order to place in it the large marble biga which gives its name to the room; it looks on three sides on the Vatican gardens and has in its walls four large niches, each of them flanked by two fluted Corinthian columns supporting a rich entablature; the floor, the columns, the capitals and the entablature are all of marble.

In the middle of the room, on a large marble plinth:

623. ** Biga of white marble drawn by two horses also of white marble. The car of the biga is very finely and elegantly decorated, inside with an artistic staff, with crowns and knots of pearls and two laurel branches; outside with ears of corn and poppies which seem to sprout from a cup made of acanthus leaves; we may therefore suppose the biga to have been originally a votive gift dedicated to **Demeter** (Ceres).

The car of the biga along with the external part formerly stood against the wall in the choir of the Basilica of S. Marco, where it was used as a

pontifical chair. Pius VI had it taken away and, the Prince Borghese having given to him the torso of the right horse he had the missing parts added to it and had everything restored as we now see it. The left horse, the pole and the wheels are quite modern. The right horse and the corners of the car of the biga are much restored.

Along the walls beginning on the right of the entrance:

607. Statue of a Roman lady as **Polhymnia**.

In a niche:

608. Statue of ** **Dionysus** (Bacchus), bearded, supposed by some to be a copy of an original of Cephisodotus or Praxiteles the younger. His face shows grace and majesty: his left arm hidden under his cloak, rests on his side, the right hanging down probably held the thyrsus: the folds of the cloak and chiton are treated with great skill. On the hem of the cloak, on his breast, is inscribed in Greek the name Sardanapallos ($\Sigma\text{Α}\text{Ρ}\Delta\text{ΝΑ}\text{ΠΑ}\text{Λ}\text{Λ}\text{Ο}\text{C}$).

It was found in 1761 near Monte Porzio, in the villa supposed to have belonged to Lucius Verus, along with four caryatids, which, now restored as Canephoræ, are in the villa Albani. The end of the nose, the lips, the right arm and some folds of the robe are restored.

In front of No. 608:

609. Sarcophagus with a bas-relief representing the races of the Circus with four bigae driven by Cupids. It stands on two trapezophori representing heads of elephants.

It was found in the catacomb of S. Sebastiano.

To the right of the window:

610. Statue of * **Dionysus** (Bacchus) as a youth. The almost feminine delicacy of his form, especially in the back, shows the fashion preferred after Alexander of representing male divinities in the flower of their youth. This statue has been greatly admired by modern artists.

The head, the arms, the legs, the supporting trunk and the plinth are restored.

To the left of the window:

611. The so-called statue of **Alcibiades**. It is probably a copy of an original in bronze made before the time of Alcibiades (Kre-



Roman sacrificing (No. 612).

silas?) and it more probably represents an athlete in the act of running or seizing his adversary while wrestling.

It was formerly in the villa Mattei. The face, from the nose downwards, the right arm, the left arm, the right leg, the left leg from the knee downwards, the supporting trunk and the plinth are restored.

In a niche:

612. Statue in a toga of a ** **Roman** sacrificing. It is considered the best statue of this kind for majesty of the expression and skill in the treatment of the folds of the toga.

It was formerly at Venice in the Giustiniani collection and was bought for the Museum by Clement XIV. It seems to have originally come from Greece.

The nose, some pieces of the toga at the side of the face, the right forearm with the patera and the left hand are restored.

In front of No. 612:

613. Small sarcophagus with a bas-relief representing races in the Circus with four bigae driven by four Erotes; one of them is upset with the horses and drivers upside-down. (Comp. No. 609).

It was found in the vigna Moroni in front of the tomb of the Scipiones.

On the right of the window:

614. Statue of **Apollo** Citharaedus.

It was found in an excavation made in the Piazza di S. Silvestro in Capite.

The head, the right arm, part of the left arm with the lyre, the left leg and the right leg from the knee downwards are restored. Under the statue we see a round altar with some figures much damaged.

At the left of the window:

615. Statue of a ** **Discobolus** trying to find the best position for throwing his discus; in the harmonious disposition of his limbs, in the life which seems to emanate from his forms contrasting with his apparent calm, we recognise the copy of an Attic original of the end of the fifth century B. C., perhaps the work of Alcamenes, the best of Phidias's scholars.

It was found in 1792 by Gavin Hamilton in the farm of Colombaro at the eighth mile of the via Appia and was bought for the Museum by Pius VI.

Only the nose, part of the lips and the fingers of the right hand are restored.



Discobolus (No. 618).

In a niche:

616. Statue supposed to represent **Phocion** from the expression of his face and from his attitude which seems to correspond to the character of the famous Athenian general: the head however does not belong to this statue and is the portrait of a Greek strategos of the beginning of the fourth century b. C. The statue, after comparison with a terracotta of Beotia and with a precious stone engraved by Dioscorides, has been recognised as the copy of a Greek original of the fifth century representing **Hermes** (Mercury).

It was found in 1737 during the erection of the Palazzo Gentili on the Quirinal.

[The left hand, the thumb and index of the right hand, the legs, the supporting trunk and the plinth are restored. In the head the nose, the front part of the helmet with the locks of hair appearing from under it are restored. The upper part of the crest is ancient, but it belongs to another statue.

Before No. 616:

617. Small sarcophagus, like No. 609 and No. 617, found in the catacombs of S. Sebastian.

On the right of the window:

618. Statue of a ** **Discobolus** throwing his discus. It is the copy of an original by Myron, contemporary of Phidias. It represents the athlete in the moment in which all his physical and moral faculties and all his energies are absorbed in the decisive motion of throwing the discus (comp. with No. 615). The head therefore, instead of being bent forwards should be bent backwards as it is in the copy in the palazzo Lancellotti ¹ and his eyes should be gazing at the discus and following it in its rushing course. The original by Myron was in bronze and as it required no support, it could better show the liveliness and boldness of its movement.

¹ The best idea of the original may be gained from the restoration on plaster in the Museo delle Terme, in which all the best features of the best copies have been combined.

It was found in 1791 in the villa Adriana and bought for the Museum by Pius VI.

The head, the left arm, the right leg from the knee downwards, almost all the discus, the big toe of the left foot and almost all the plinth are restored. The restoration of the head is mistaken, compared with other copies of this work of Myron, especially with the one kept in the palazzo Lancellotti. The Greek inscription engraved on the supporting trunk: *ΜΥΡΟΝ ΕΠΟΙΕΙ* (Myron made it) is a modern addition.

On the left of the window:

619. Statue of a charioteer in short tunic; round the bust are twisted the reins. A knife with the handle in the shape of a lion's head is stuck in the twisted reins so as to allow the charioteer to cut them easily should the chariot be overturned during the race so as to prevent him being dragged along by the runaway horses.

It was formerly in the villa Negroni, thence it passed into the possession of Thomas Jenkins, a painter and dealer in artistic objects.

The arms and the legs from above the knee downwards are restored. The head is ancient but belongs to another statue.

In a niche:

620. The so-called statue of **Sextus of Chaeronea**, the teacher of M. Aurelius. It is so named on account of a certain resemblance between this head and the portrait of a Sextus represented on an Imperial coin of Mytilene. But the head which has nothing to do with the other parts, seems a work of the time of Hadrian.

It was formerly in the garden of the Duke of Fiano. The right fore-arm, the left arm with the roll, some fragments of the robe and feet are restored. The head is ancient and in Luna marble; the nose and the end of the beard are restored. The body is in Parian marble.

Before No. 620:

621. * Sarcophagus with a bas-relief representing the race of Pelops and Oinomaus. We see Oinomaus fallen; among the other persons of the legend, Hippodamia, his daughter, and Sterope, his wife, etc. The same subject is represented on an urn in alabaster in the Etruscan Museum.

The provenance is unknown; before being placed in this room, this sarcophagus was in the Borgia apartment.

On the left of the sarcophagus:

622. Statue of *Artemis* (*Diana*) with her dog pursuing the prey.

It was found near the basilica of *Maxentius*. The arms and the fore-part of the dog are restored.

Leaving the room of the biga we find on the right the entrance to the Gallery of the Candelabra and of the tapestries; on the left ascending fifteen steps, we reach a landing on which, at the right is the entrance to the Etruscan Museum which is open on Mondays and Thursdays.

At the right of the entrance to the Etruscan Museum:

601. Marble tripod with a relief representing (according to the interpretation of *Petersen*) the scene in the cavern of *Polyphemus* after *Ulysses* and his companions had blinded him. This explanation is not quite clear at first, the tripod having been restored according to the erroneous supposition that the relief represented the struggle of *Hercules* with the sons of *Hippocoon*, king of *Sparta*.

It was found in the vigna *Casali* on the *via Appia* and has been arbitrarily restored. The cup of the tripod ought to be hemispherical instead of flat. Among the figures of the relief, the one on the right representing a small genius, is quite modern. Also the club and the parts of the figures standing out from the background are modern. The head of the warrior turned to the left between the foot in the middle and the one to the left, is ancient but belongs to another figure, etc.

In the rectangular niche to the right of the loggia looking over the « Sala a Croce Greca »:

604. Relief representing the goddess *Cybele* seated on her throne between two lions.

Over the above-mentioned one, on the wall:

602. Relief representing two winged victories holding a medalion with the head of a woman on it.

On the wall of the left:

605. Personification of a vanquished people, probably Celtic.

The upper part from the neck upwards, and the lower part from the knee downwards are restored.

Over No. 605, on the wall high up:

603. Fragments of a sarcophagus with a bas-relief relating to the fable of Medea. The bride of Jason receives the fatal gifts which the enchantress sends her by her own children.

From the *loggia* which opens in this floor we can see the large mosaic set in the middle of the « Sala a Croce Greca » and the large « *tazza* » in porphyry in the Rotonda.

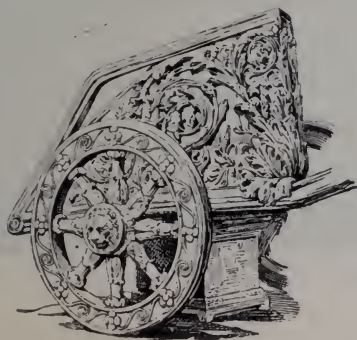
Descending the last branch of the stair-case we have in front of us the entrance gate to the Gallery of the Candelabra.

To the right of the gate:

250. Large vase in white marble in the shape of a crater with a bas-relief in the central band representing **Neptune** among sea-horses and dolphins; it stands on a quadrangular pilaster decorated with foliage.

On the left:

271. Large vase, like the above, restored in modern times with the exception of a fragment in the central part representing **Silenus** with Satyrs crushing the grapes; it stands on an altar dedicated to Jupiter by one *C. Iulius*.





Gallery of the Candelabra.



GALLERY OF THE CANDELABRA.

Before the erection of the Museo Pio-Clementino, this Gallery was a loggia open on its two sides and contained some ancient busts of philosophers, poets and emperors. Pius VI caused the architect Simonetti to close the apertures by means of windows and to divide the long passage into six compartments by large arches supported by twelve pilasters and twelve marble columns. The columns supporting the arches of the first compartment are of alabaster of Civitavecchia from the now exhausted quarry of the Toffa; the others are ancient, of grey marble. Between the columns and the pilasters of each arch stand two large candelabra in marble which give now the name to the whole Gallery which was formerly called *Galleria delle miscellanee*. The paintings and decorations of the vault were executed by order of Leo XIII in the years 1883-1887. The paintings are by Domenico Torti and Lodovico Seitz; the pavement was formed with different kinds of ancient marbles found in the *emporium* (the left bank of the Tiber near the Testaccio).

COMPARTMENT I.

The paintings on the ceiling are by Comm. Lodovico Seitz and contain the arms of Leo XIII between Fortune and Prudence.

To the right.

1. Ansated vase in green Egyptian breccia on a small column of porphyry.

On the window-sill towards the stair-case :

2. The trunk of a tree with two branches ending at the top in two nests with five children in each nest.

It was formerly in the possession of Cardinal Albani. Only the nest to the left with some fragments of the five putti and the upper part of the trunk are ancient; the trunk and the nest to the right are modern except the head of one putto.

In front:

4. Torso of a **Faun**.

On a bracket in the corner :

6. Statue of **Hermes** (Mercury) formerly supposed to represent Jason tying a sandal.

The head is modern.

In the rectangular niche towards the gardens:

8. Torso of a man.

Towards the front:

11. Another male torso on a square pedestal with four goats' heads at the corners.

14. Ansated vase in porphyry on a small column of Egyptian granite.

On the window-sill:

19. Statuette of a child finishing a game and waiting very anxiously for the result.

The head, the right arm, the left hand, the right hand and the feet are restored.

At the two sides of the child:

17. 18. Two ansated vases in black and white Oriental granite.

In front:

20. Small oval * sarcophagus of an unknown youth. The figure of the deceased is repeated twice; once lying on the lid with a small dog and a genius of death at his feet; then in bas-relief

on the front part, seated in the middle with a volume in his left hand and his right hand raised as if he were speaking: at his right and left side are represented the genii of the nine Muses.

It is a piece of work belonging to the period of decadence and was found in the catacombs of Cyriaca on the via Tiburtina.

On a small column to the left:

21. Amphora in marble with a * bas-relief representing Lycurgus, the king of Thrace, going towards the bacchic thiasus and about to throw down a Maenad.

It was found in the villa of Livia at Prima Porta. One foot, some fragments of the neck, the greater part of the handles and some other chips here and there are restored.

On a bracket on the wall:

22. Head of **Julia Soemias** the mother of Elagabalus.

In the rectangular niche on the left hand side of the window:

26. Fragment of a foot of large dimensions: the statue to which it belonged must have been about 15 metres (50 feet) high.

It was found near the Colosseum.

25. Torso in Greek marble, perhaps of a Satyr.

On a bracket in the corner:

29. Small torso of a **Satyr** restored as Hercules.

Between the pillar and the column of the arcade:

31. Candelabrum in marble with a three-faced base where a Silenus, a Satyr and a dancing Maenad are represented.

Under the candelabrum:

Round altar like No. 35 with bas-reliefs relating to the worship of Isis.

33. Crater in Egyptian granite with two handles in the shape of lions' heads on a drum of a column in cipollino marble.

To the left.

69. Ansated vase with a lid in jasper with spots of lapislazuli standing on a drum of a column in breccia of Aleppo.

On the window-sill towards the stair-case:

66. Trunk of a tree with a nest full of children.

Modern workmanship imitated from the trunk No. 2 to the right.

On a bracket in the corner:

65. Statuette of a seated Satyr.

In the rectangular niche towards the court-yard:

60. Torso apparently belonging to an **Apollo**.

It was formerly in the Camuccini collection.

Towards the front:

59. Torso of an athlete standing on a cinerary urn which is on a square pedestal with four goat's heads on the corners.

56. Double-handled vase in Egyptian serpentine.

On the window-sill:

49. Statuette of a boy running away with some grapes.

It comes from the house of count Baglioni of Orvieto.

To the left of the boy:

51. Torso supposed to represent **Cupid** from the remains of the wings that may still be seen on the shoulders.

50. Two-handled vase in grey serpentine.

To the right:

48. Cinerary urn in Egyptian granite with a lid and without handles, standing on a small column of giallo antico.

56. Torso of a man with the drapery falling from the left side.

In front:

52. Statue of a *reclining **Faun** resting on a wine-skin, in grey green basalt. The sculptor has shown great skill in working this hard mineral to form a statue resembling a work cast in bronze.

The head, the neck, the right arm, the right shoulder, almost all the nebris hanging below the body are restored.

46. Two-handed vase in Genoa serpentine.

On a bracket high up:

44. Head of **Hereules**.

On a lower bracket below:

45. Head of a young **Satyr**.

43. Torso of a **Satyr** standing on a small dark grey marble column with spiral fluting.

In the rectangular niche:

41. Foot shod with a cothurnus in alabastro fiorito: the tips of the toes are in white marble.

39. Torso of a man.

40. Head of a lion in Montauto alabaster.

On a bracket in a corner:

38. Statuette of **Dionysus** (Bacchus) with the legs broken.

Between the pillar and the column of the arch:

35. Candelabrum in marble with a triangular base on which is represented the victory of Apollo over Marsyas. On one side Apollo is sitting resting: on the second is Marsyas hanging on a tree with the young Olympus deploring the misfortune of his master; on the third a bearded figure sharpening his knife probably to carry out the punishment.

It was found, like the other on the right, in the excavations of Otricoli.

Under the candelabrum:

A round altar with representations relating to the worship of Isis. Workmanship probably of the third century A. D.

It was formerly in the villa Mattei on the Caelian.

34. Crater in Egyptian granite with two handles formed of twisted snakes on the drum of a column in cipollino marble.

COMPARTMENT II.

The paintings on the vault and in the lunettes are by Domenico Torti. In the middle Religion on a throne with Justice and Strength at her sides blessing the Fine Arts kneeling in the midst of the group of the different sciences and liberal arts. In the large lunette to the right is represented the donation made by the Poles to Leo XIII in 1883 of the great painting of Matejko. In the one to the left is seen the canonisation of four Saints sanctioned by Leo XIII in 1881.

On the right.

70. Ansated vase in black serpentine on a small column in red Oriental granite.

70 A. Sun-dial found in the excavations of Ostia in 1858.

On a bracket:

71. Statuette of a child closely draped.

72. Ansated vase in marble with bas-relief of foliage and under it a small carved column.

On the window-sill:

73. Statuette of a child frightened by a snake that is biting his arm.

74. Group of a ** **Satyr** from whose foot a young Pan is taking out a thorn. The Satyr mad with anguish is leaning with his right arm against the untied wine skin from which the precious liquid is thought of as pouring. It is a very graceful composition

full of humour, belonging to the Hellenistic period and used to decorate a fountain.

It was formerly in the villa Mattei on the Caelian. The right arm and the left arm above the elbow of Pan, the right arm, the right thigh of the Satyr and other fragments of the accessories are restored.

75. Statuette of **Pan** seated on his right leg.

Towards the front:

76. Tripod in the form of lion's paws, with heads of Hercules; over it an ancient foot (fragmentary).

77. Fluted vase in white marble with double handles; on a column with carved ivy leaves dedicated to Hercules by a freed-man of the Imperial house.

79. Oval vase in marble, richly carved with ivy, standing on a base made of tragic masks.

The round altar supporting the base and the vase is an imitation in stucco of the antique.

In the rectangular niche in the middle of the wall:

81. Statue of * **Artemis** (Diana) called *Ephesian* in as much as it reproduces the type of Artemis worshipped as the goddess of production and fecundity in Ephesus.

It was found by Gavin Hamilton in Hadrian's Villa. Only the upper part is certainly ancient and even that part, especially in the crown of towers, has been partially restored. The work may however be considered correct.

Towards the front:

83. Sarcophagus with bas-relief representing in the middle *Orestes* and *Pylades* between the corpses of *Clytemnestra* and *Aegisthus*; to the left the three Furies, to the right *Orestes* at Delphi in the act of leaving the tripod. This composition is derived from an original painting belonging to the epoch of Alexander the Great probably by Theon of Samos the author of a famous painting representing the matricide and madness of *Orestes*.

In the sixteenth century it was in the sacristy of S. Maria in Aracoeli and towards the middle of the eighteenth century in the Palazzo Barberini.

It was placed in the Vatican under Clement XIV.

Over the sarcophagus:

Three vases: the one in the middle in Oriental alabaster (83-1) the other two (83-B, 83-E), in pietra di Ponsevera: two children: the one to the right frightened by a small dog and the other to the left seated on a duck eating a bunch of grapes: then a couple of two-faced herms.

On a bracket at the left of the niche:

82. Small statue of **Dionysus** (Bacchus).

84. Cinerary urn in white marble of *T. Geminus* standing on a base dedicated to Concordia; the base stands on two round altars: the lower altar erected by one of Augustus's freedmen. the other has on it a much decayed representation of a bacchic dance.

On another bracket to the right of the window:

85. Small seated statue of **Rome**.

On the window-sill:

87. Statuette of a Barbarian warrior of Asia, carved to support a vase: probably derived from one of the three statues of Persians which used to support the tripod in the temple of Zeus Olympicus in Athens.

The top of the cap, the chin, the two arms are restored. The crater in Phrygian marble is ancient, but it does not belong to the statue.

88. Statuette of **Hermes** (Mercury) seated, with his attributes.

89. Statuette of a woman holding a cup, restored as one of the Danaïds.

The arms and the vase are modern.

In front:

90. Group of three * **Sileni** holding a cup. Bent under the weight with an expression of fatigue and sorrow, they carry on their shoulders, like a cushion, a skin with open mouth from which water is conceived as pouring. It is a humoristic composition like No. 74.

It was found in Roma Vecchia on the 11th of May 1789. Only two Sileni are almost entirely ancient; the third with the cup is a modern restoration.

On a bracket at the left of the window:

92. Statuette of a philosopher seated, with an open volume in his hands.

Between the pillar and the column of the arch:

93. Candelabrum in white marble with the base decorated with sphinxes, rams' heads and Cupids flying among the foliage.

It was formerly with No. 97 in the Basilica of S.^{ta} Costanza and was placed with it in the Vatican under Clement XIV.

95. Vase in green granite on a small column in grey marble.

To the left.

123. Ansated vase in black serpentine on the drum of a fluted column in grey marble.

122 A. Sun-dial with letters indicating the months and with the signs of the Zodiac.

On a bracket:

122. Statuette of Eros (Cupid) bending his bow.

121. Cinerary urn in white marble with carvings and with an inscription dedicated to *Aurelius Victor*.

On the window-sill:

117. 119. Statuette of two children pouring water from a vase.

The statuette No. 117 was formerly in the possession of the sculptor Pacetti; the one No. 119 was in the Villa d'Este at Tivoli.

118 A. Small group of * **Ganymede** carried off by the eagle. It is supposed to be a copy of an original in bronze by Leochares. The eagle is grasping the youth's side but evidently so as not to hurt his skin. His face shows great joy and he had probably the left fore-arm bent on his forehead.

It was formerly in the possession of the sculptor Pacetti. The head and wings of the eagle; the nose, the lower lip, the chin, the neck, the right fore-arm with the pedom, the left arm, the legs from the knees downwards except the left foot adhering to the supporting trunk are restored; but the restorations seem in general correct.

In front:

120. Tripod in pink alabaster with leopards heads on a triangular base in *verde di Ponsevera*.

116. Cinerary urn in white marble with two handles in the shape of goat's heads.

114. Cinerary urn in white marble of *C. Calpurnius* with two handles in the shape of heads of Jupiter Ammon on a base and altar like those in No. 79.

On a bracket at the right of the window:

115. Statuette of a child looking at a bunch of grapes.

On another bracket at the left of the niche:

112. Statuette of **Hercules** as a youth.

The right arm and the left hand are wanting.

In the rectangular niche in the middle of the wall:

111. Statue of **Artemis** (Diana) the huntress with her dog, taking a dart out of her quiver.

In front:

113. Sarcophagus with a * bas-relief representing the myth of **Protesilaus** and **Laodamia**, treated by Euripides in one of his tragedies. On the left side is seen the farewell of Protesilaus and Laodamia. On the front the death of Protesilaus under the walls of Troy. Hermes takes him back to Laodamia who stays with him for a little while. Laodamia in her bed weeps for this new departure of her husband while he goes back with Hermes to Hades in the boat of Charon. On the right side are seen the punishments of Sisyphus, Ixion and Tantalus. The two figures before the door in the middle of the front part, interrupting the representation of the scene, represent the married couple buried in the sarcophagus.

It was found in a grave little more than two miles from Rome on the via Appia and was formerly in Casa Barberini.

Over the sarcophagus:

Statuettes of two children, two ansated bases and in the middle a square cup in alabaster a *lumachella*.

On a bracket at the right of the niche:

110. Statuette of **Hermes** (Mercury) as a boy.

In front:

109. Cinerary urn of *Veiania Priscilla* decorated with festoons very roughly carved.

107. Cinerary urn in the so-called *pietra di montagna* with the handles in the shape of heads of Jupiter Ammon and with very fine reliefs, foliage, butterflies and Medusae.

On the window sill:

104. Group of **Ganymede** playing with the eagle.

It is of modern workmanship probably belonging to the eighteenth century and by the sculptor F. Dusquesnoy surnamed « *fattore di putti* ».

103. Statuette of a headless man holding a sword, with a bronze sword-belt.

102. Statuette of a child seated caressing a duck.

In front:

106. Round cup of a fountain in white marble with rich foliage diligently carved.

On a pillar:

100. * Capital of a strange shape that seems enveloped in the skin of a lion whose paws form the *cauliculi* at the four corners of the *abacus*.

It was formerly in the Vatican gardens and comes from the ruins of a temple dedicated to Hercules which stood on the left bank of the Tiber near the bridge of Castel Sant'Angelo. Two capitals like this, but more injured, are in the Museo Nazionale of the Terme di Diocleziano.

Above, on a bracket:

99. Votive statuette of a child with two torches; it wears a shoulder-belt to which are hung some charms (*crepundia*) of different shapes.

The arms, the torches and the legs are restored.

98. Gigantic foot in *alabastro fiorito* with the toes in white marble.

Between the pillar and the column of the arch:

96. Candelabrum in marble like No. 93 and found along with it.

96. Vase in the so-called Thebes serpentine on a small column in grey marble.

COMPARTMENT III.

The paintings on the vault are by Domenico Torti: in the central tableau is represented History, inspired by Truth, dictating to Fame the deeds worthy of being remembered and unmasking Falsehood.

In this compartment are placed the monuments found in the excavations of the Tenuta di Tor Marancia (2 km. outside Porta S. Sebastiano between via Ardeatina and via delle Sette Chiese) between the years 1817-1823, which the Duchess Marianna di Savoia, the sister of king Carlo Felice, bequeathed to the Museo Pio-Clementino as is mentioned in the tablet placed in the middle of the wall towards the Giardino della Pigna. Also the small paintings on the walls (except two fragments at the left of the window towards via delle Fondamenta) come from those excavations; the paintings to the right represent four female figures; those to the left four male figures, all flying and seminude, with plates or baskets of herbs and flowers in their hands. To the gifts of the Duchess were added other monuments of a different origin as will be shown in the following indications.

To the right.*Above on a bracket:***124.** Double herm of **Dionysus** (Bacchus).*In the rectangular niche to the right of the window:***125.** Statue of a Roman woman of the second century of the Empire with a small vase in her left hand.*On a bracket at the left of the niche:***127.** Head adorned with vine-leaves probably representing **Ariadne**.*On another bracket to the left:***129.** Statuette of a Nymph, formerly the decoration of a fountain.*In front:***134 A.** * Puteal (the mouth of a well) in marble with Dionysiac representations.

It is a very good piece of modern work copied from another puteal also formerly in the possession of Queen Christina of Sweden and now in Madrid.

*Under the window, set in the wall:***131.** ** Coloured mosaic representing provisions for the kitchen: a chicken, some fish, asparagus and grapes.*On the parapet underneath:***133.** Group of **Silenus** on the back of a goat between two torsì.*In front:*

134 B. Statue of ** **Semus Sancus** dedicated (as the inscription on the base tells us) by the decuria of the *sacerdotes bidentales*. This divinity is represented in the Greek Archaic type of Apollo with his bow, as in a famous statue in bronze of Canachus.

It was found with the base in 1879 and was bought for the Museum by Leo XIII. It was probably found on the Esquiline or on the Pincio between Porta del Popolo and Piazza Barberini, or in the Cloister of S. Silvestro at

Quirinale. It was sold to the Museum by Filippo Turchi who had bought it from a dealer in antiquities.

The right fore-arm with the bow and the hand with the bird are restored.

134 C. ** *Puteal* in marble very much restored representing **Hermes** taking **Dionysus** as a baby to the **Nymphs**.

On a bracket at the left of the window:

135. Small seated statue of a poet or a Greek sage with the head of **Sophocles** (?).

The head, the arm, the feet, the support of the chair and the plinth are restored.

In the rectangular niche:

137. Statue of a young woman the type of which is due to the school of **Phidias**. The wreath of vine-leaves and the **nebris** indicate a personage of the cycle of **Dionysus**, perhaps the goddess **Libera**.

The tip of the nose, the fore-arm and the left hand are restored.

On a bracket to the left:

139. Herm of a philosopher.

In the corner of the floor:

Fragment of a *puteal* with a bas-relief representing **Apollo** with the tripod.

Between the pilaster and the column of the arch:

157. Candelabrum in marble with the base like Nos. 93 and 97 and the trunk made of four pieces in the shape of baskets of acanthus leaves joined together with *paterae*.

It was formerly in the Basilica di S. Agnese on the via Nomentana and was removed to the Vatican Museum under Clement XIV.

To the left.

Above on a bracket:

155. Double herm of **Dionysus** (**Bacchus**).

In the rectangular niche to the right of the window:

153. Statue of **Dionysus** (**Bacchus**) leaning with his left hand against the thyrsus while with his right hand he gives drink to the panther.



Satyr with the Dionysus (Bacchus) child (No. 148).

On a pedestal to the right of the window:

149 B. Statue of **Dionysus** (Bacchus) as a youth with the left hand resting against a trunk on which a vine is climbing.

The head is modern.

On the window-sill:

146. Sarcophagus with a bas-relief representing the Circensian races of Cupids.

In front:

148. Group of a ** **Satyr** carrying on his shoulders **Dionysus** (Bacchus) as a child or another young Satyr. The Satyr is walking and slightly turns his head towards the child who perhaps formerly held in his right hand a thyrsus to goad his bearer.

It was found in 1869 while the apse of S. Giovanni di Laterano was being moved. The eyes, the tip of the nose, the arms, the hips, the legs of the Satyrs; the head, the right arm with the shoulder, the back of the left shoulder, the left fore-arm, the left leg and knee, the right knee with the thigh-bone, the right foot of the child are restored. The plinth and the supporting trunk are modern. Only the head of the panther is ancient but it is of a different marble and therefore does not belong to the original group.

On a pedestal to the right of the group:

149 A. Statue of * **Thanatos** (the genius of death) with his torch turned upside down, in an attitude of great weariness. (Comp. No. 250 in the Galleria delle Statue).

It was found at Tivoli in the villa of M. Brutus. The head, the right hand with the torch, the left hand, some fragments of the altar and plinth are restored.

In the rectangular niche at the right of the window:

141. Statue of **Dionysus** (Bacchus) with a wreath of vine-leaves he is leaning with his left hand against the thyrsus and points with his right hand to the panther which holds between its paws the head of a goat. On the side of the thyrsus is carved a *cista* over which is placed a Bacchic mask.

Under the niche:

141. Votive marble table with two feet impressed on it.

On a bracket at the right of the niche:

140. Herm of **Socrates**, a type well known for the great number of reproductions made by the ancient artists. See also in the Room of the Muses p. 514 No. 33.

Between the pillar and the column of the arch:

219. Candlestick like the one No. 157 to the right. It too comes from the Basilica of S. Agnese.

COMPARTMENT IV.

In this room are to be especially noticed the paintings of Comm. Seitz executed by order of Leo XIII. The first painting in the middle of the vault represents the Church seated on a throne with a small laurel branch and the Crucifix at her side; before her is kneeling St Thomas Aquinas who presents his works to her; the Holy Ghost illuminates those two figures; three Angels are round them while Aristotle, the old man turning his back on this scene, is meditating deeply. The second painting represents the victories of the doctrine of St Thomas over the errors of Arabian philosophers, of Jews and heretics. The first lateral painting on the right represents the union between Pagan and Christian Art: the first to the left the union between Faith and Science; the second to the right the triumph of labour; the one to the left military valour inspired and assisted by Faith.

On the central part of the pavement we see the coat-of-arms of Leo XIII made of different kinds of marble on a ground in lapislazuli.

To the right.

156. Ansated vase (with a lid) in green marble of Ponsevera on a trunk in *pavonazzetto* marble.

159. Large ansated vase (with a lid) in Genoa marble on an alabaster base; the base is on a round altar decorated with festoons, Medusae and bucrania.

On a bracket at the right of the window:

158. Statuette of a genius of death, very much restored.

On the window sill:

160. Statuette of **Dionysus** (Bacchus) with a bunch of grapes in his left hand, a crater in his right and a panther at his feet.

It was found near Monte Rotondo on the via Salaria. The head and the arms are restored.

162. Statuette of * **Nike** (Victory) in an attitude of rest leaning against a trophy. Her left foot is on the prow of a ship, she has her left arm stretched backwards as if about to put on her shoulders the mask with the Gorgon which was covering her face. It probably belongs to an original of the Hellenistic period. The artist has represented her when, the victory having been decided, she is exulting over the flight of her enemies.

It was found in 1772 by G. Hamilton near Cornazzano and was formerly in the palazzo Altamps. The tip of the nose, the left fore-arm, the right arm with the crown and almost the whole of the wings are restored.

161. Small draped female statue interpreted as **Ariadne** by Ennio Q. Visconti.

It was found along with the statue of Dionysus (No. 160). The head and the arms are restored.

In front of the statue of Nike:

163. Small statue of **Silenus** asleep.

At the left of the window:

164. Cinerary vase in white marble, of *P. Cicereius Cotilus* standing on a small column with a Greek inscription in honour of Commodus. The column is supported by a base carved with palm-leaves.

166. * Candelabrum in marble with the shaft formed of palm-leaves and a triangular base on which are carved in bas-relief the attributes of Artemis (Diana): on one side a rural altar with the gifts for the sacrifice and a lighted torch leaning against it, then a hart; on the other a conical shaft bearing a hart as a

victim: on the third side a sacred laurel-tree with a quiver, a bow and a lance leaning against it.

In the rectangular niche:

168. Statue of a Roman matron in the attitude of Polyhymnia.

It was found under Pius VI on the via Cassia near the so-called tomba di Nerone.

In front:

169. Small statue of a child seated holding in his right hand a bird and looking at it.

On the two brackets at the left of the niche:

170. Small statue of **Hermes** (Mercury) with the caduceus in his left hand and the purse in his right.

172. Statuette of a child with a cap on his head, called the god of convalescence.

In front:

171. Vase with a lid in Oriental alabaster on a small column with inscription, itself standing on a round base decorated with festoons, bucrania and Medusae.

In front of the window:

173. Sarcophagus with a bas-relief representing **Dionysus** and his train finding Ariadne asleep.

The central part of the bas-relief is of modern workmanship.

Over the sarcophagus:

Vase in granite of Ponsevera between two other vases in white marble.

On the two brackets at the left of the window:

174. Statuette of a child without arms who held a trophy on his left shoulder.

176. Statuette of a **Satyr** feeling its tail, wrongly restored as a dancing Satyr. Its original attitude is shown by the bas-relief No. 708 of the compartment XXIX of the braccio Chiaramonti.

The right fore arm and all the left arm, the tail, the lower part of the pedum, the left foot except the toes and perhaps the right leg are restored.

In front :

175. Vase in white marble of which only the fluted trunk is really ancient.

The decoration, clever but baroque, of olive branches twisted so as to form the double handles is modern belonging to the epoch of Pius VI.

In the following rectangular niche :

177. Statue of a ** **fisherman** holding in his left hand a small basket of fish; he probably held in the right a fishing-rod. The attitude of the body bent forwards, the leanness of the form, the expression almost idiotic of the face perfectly suit a man who lives miserably on a poor trade.

This statue was probably meant to decorate the niche of a fountain.

It was given by Prince Doria Pamphili to Clement XIV. The nose, the chin with the lower lip, the right hand, the fore-arm with the handle of the basket, the feet, the lower part of the trunk, the plinth and the loin cloth are restored.

On a bracket at the left of the window :

178. Statuette of a **Satyr** like No. 176.

179. Large vase in white marble decorated in relief with dancing Bacchic figures. Under it a puteal in marble, very much weathered on which is represented in bas-relief the myth of the Danaids pouring water into a dolium with a hole in the base; and the myth of Ocnus who continually twists rope while a she-ass behind him devours it.

It was bought from a marble-cutter under Pius VI.

180. Small statue of **Hermes** (Mercury) as a child with his finger on his lip.

It was found in the excavations of Tivoli.

181. Oval tazza in rosso antico on a small grey marble column standing on the triangular base of a candelabrum with small Cupids carrying the arms of Ares (Mars).

The base was found in 1791 at Adrian's villa.

On the window sill:

182. Statue of Terpsichore.

The head has been fitted to the bust and the points of the lyra and perhaps also the right arm with the plectrum are modern.

183. Fragment of a statue of Cronus (Saturn).

It was first in the Palazzo Massimi then in the Borgia apartment. The tip of the nose is restored.

184. Statue representing the town of * Antiochia as a young woman seated on a rock with a crown of towers on her head and some ears of corn in her right hand, while at her feet appears from the waist upwards the figure of the river Orontes. It is a diligent copy of the original group in bronze of Eutychides the pupil of Lysippus representing the fortune of Antiochia.

It was found in the estate of Quadraro outside Porta S. Giovanni. The head is ancient but does not belong to the statue. The head with the crown, the cloak, the nose, the upper lip, the right fore-arm with the ears of corn, the left fore-arm leaning on the rock, two toes of the right foot, the arms of the river and other fragments are restored.

185. Vase in the shape of a crater in green Carrara marble on an ancient pedestal, with a bas-relief representing a sculptor carving on a shield the portrait of a woman standing before him.

On a bracket:

186. Statue of Hypnos (Sleep) with wings and a reversed torch.

Between the pilaster and the column of the arch:

187. Candelabrum with a triangular base representing the fight between Apollo and Heracles for the tripod of Delphi.

It is very much restored.

It was found in fragments in 1770 in the Vigna Verospi, which was afterwards united with the Villa Ludovisi and was given to the Museum by Cardinal Zelada.

188. Ansated vase (with a lid) in alabaster of Orte on a small column of cipollino marble.

To the left.

220. Ansated vase (with a lid) in green marble of Ponsevera, like No. 156, on a small ancient column in cipollino marble.

On a bracket:

218. Draped statuette of a boy holding a pigeon.

In front:

217. Vase in Egyptian granite with a lid, standing on a rectangular ossuary with an inscription; the ossuary stands on a round altar dedicated to the good genius: *ΑΓΑΘΩΙ ΔΑΙΜΩΝΙ*.

The altar was found in the villa of M. Brutus at Tivoli.

On the window sill:

215. Statue of a woman with a long chiton and a diadem.

214. Statuette of a boy seated holding a duck in his left hand and raising the right as if preventing others from touching it. It was found at Genzano near the lake of Nemi.

213. Statuette of a boy caressing a bird.

In front of No. 214:

216. Statuette of a sleeping boy.

On a bracket to the right of the window:

211. Statuette of a boy with a duck in his left hand and a crown in his right.

209. Statuette of a boy pressing a pigeon to his breast.

212. Fluted vase in white marble on a column which stands on a round base decorated with palm-leaves.

210. Marble vase in the shape of a mortar, with a bas-relief representing a Bacchic dance. It stands on a round base which has carved on it in bas-relief the figures of Rome, Sicily and Fortune and which is supported by the fragment of a candelabrum decorated with acanthus leaves.

In the rectangular niche:

208. Statue of a youth of the Julian family, formerly supposed to be Marcellus, with tunic and toga and having a bulla hanging from his neck.

It was found in the excavations of the apsis of the Basilica of Otricoli. Part of the nape of the neck, the right fore-arm and the left with the toga round it are restored.

On two brackets at the right of the niche:

207. Statuette of a boy offering a bunch of grapes to a bird that he presses to his breast.

205. Statuette of the Imperial period, of a man in a chlamys. The left fore-arm and leg and the right arm are restored.

In front:

206. Ansated vase in Oriental alabaster on a small column with an ancient inscription; the column is on a round altar decorated with bucrania and festoons.

Before the window:

204. Sarcophagus with a lid and a bas-relief representing the **** slaughter of the children of Niobe**. At the extremities of the front we see Apollo, to the right; and Artemis to the left letting their arrows fly; in the middle a pedagogue is clasping a boy as if to protect him; behind him an old nurse is embracing in tears a dying girl and on the left the mother is helping a daughter who has fallen down, while a younger one is running towards her; on the right before Apollo are a wounded youth lying on the ground, a wounded girl falling backwards, another youth holding two lances and running away while another fallen on his knee is sheltering himself behind him. The scene continues on the two sides; on the right we see one of the Niobids helping a fallen brother; on the left two sisters running away in great fear. The front of the lid divided into two parts shows on the right the corpses of the sons of Niobe lying in different attitudes, on the left those of the daughters; those of the daughters appear through the curtains in the back-ground, lying together

in an inner court-yard of the house. The composition of this bas-relief is of great elegance and is very effective, revealing the influence of the pictorial representations inspired by the famous group of the Niobids ascribed to an artist (Scopas?) of the second Attic School. (See fig. at the top of the p. 241).

It was found in the vigna Casali outside Porta S. Sebastiano and was given by Cardinal Casali to Pius VI.

The arm of Apollo with the bow, both the arms of Artemis, the head of the Niobid in the middle and other small fragments are restored.

Over the sarcophagus:

Two vases almost alike in alabaster and between them (204 B) a vase in the shape of a shell.

On two brackets at the right of the window:

203. Statuette of * **Thanatos** (the genius of death) with a burning torch bending over an altar to light the fire of the sacrifice perhaps in honour of the dead.

The tip of the nose, the arms and part of the torch are restored.

201. Statuette of **Pan** seated, stretching out his limbs.

In front:

202. Vase in Oriental alabaster on a round fluted cinerary urn which stands on a *puteal* also fluted.

In the following rectangular niche:

Statue of * **Apollo** of an Archaic type, restored as **Artemis** (Diana). Instead of the quiver he carried on the left side the lyre, a small curved piece of which we may still see. With his left hand the god was touching the strings, in his right raised hand he was perhaps holding a patera. The animal to the left was probably a griffin.

The head is ancient but does not belong to the statue. The head, the fore-arms, the quiver, the feet with the robe falling over them, the plinth and the dog except the paws that we may see on the right thigh of the statue are restored.

All the restoration depends upon the wrong supposition that this statue was to represent Zeus disguised in the dress of Artemis to deceive the Nymph Callisto.

198. Large vase in the shape of a crater, in white marble with double handles standing on a *puteal* on which are represented in bas-relief shades stepping out of the boat of Charon to go to Hades.

The *puteal* was found in the Giustiniani gardens, outside Porta del Popolo.

On two brackets between the niche and the window:

199. Statuette of Pan standing with a vase on his left shoulder.

197. Statuette of a crowned and masked comic actor seated on an altar.

In front:

196. Oval cup in **rosso antico** like No. 181 on a small fluted column in grey marble standing on a base the corners of which are decorated with goat's heads.

On the window ledge:

194. Group of a * boy holding by the neck and a wing a swan and trying to drag it with him. It was probably used as a fountain decoration.

It was found in the excavations of Roma Vecchia. The head and the legs (except the feet of the child and part of the swan) are restored.

192. Vase in **nero antico** marble with the handles made of two ravens sticking their beak into the edge. It stands on a small column in Egyptian granite upon a round base decorated in the middle with flowers and doves.

On a bracket at the right of the window:

191. Statuette of a comic actor, like No. 197.

It was formerly in the villa Mattei on the Caclian.

Between the pilaster and the column of the arch:

190. Copy in plaster of a candelabrum carried to Paris and kept in the Louvre even after the treaty of 1815. It shows in the middle a band representing a Bacchic dance.

It is the largest candelabrum known and was found near Naples in 1777.

189. Ansated vase in red reticulated jasper, with a lid, standing on a small column in **giallo antico**.

COMPARTMENT V.

To the right.*(On the right going:*

221. Tazza in rosso antico standing on the cinerary urn of *M. Aur(elius) Dasius*, supported by a column drum of cipollino marble. Under it a hexagonal altar with the sides decorated with putti holding a festoon.

*In the rectangular niche:*

222. Statue of a *** Greek girl with a short tunic waiting for the signal to start in the race. The branch of palm-tree carved on the trunk indicates her victory. The firm expression of the face, the head and breast slightly bent forwards and the right foot raised on its point indicate with primitive simplicity but with great clearness and elegance her concentrated attention and her anxiety. The head probably belongs to an original in bronze of the middle of the fifth century: the ears placed too high up, the projecting eye-lids, the pointed chin and the characteristic lines of the drapery behind, are indications of its Archaic style.

It was formerly in the Palazzo Barberini and was bought for the Museum by Clement XIV. The tip of the nose and the arms are restored.

223. Fluted tazza in white marble with a square edge, on a cippus decorated all round with dancing Mænads and Satyrs. Under it a cinerary urn.

On a bracket at the right of the window:

224. Statuette of * **Nemesis** (the goddess of justice) raising her elbow.

It was found at Pantanello near Hadrian's villa. The right arm is restored.

225. Cinerary vase in *palombino* with an inscription, on a cippus also bearing an inscription.

On the window sill:

227. Statue of a boy in a *paenula* (cloak), with two small birds in his hands.

It was found in the excavations of Roma Vecchia. The birds are restored.

228. Ansated vase with a lid in what resembles Oriental alabaster but with red veins.

229. Statue of a child (**Heracles?**) with two serpents in his hands.

It was found in the excavations near the Forum of Palestrina.

230. Vase in white marble in the shape of a mortar with two hands in bas-relief representing hunting scenes and animals chasing one another. It stands on a cippus bearing an inscription.

On a bracket at the left of the window:

231. Small statue of a comic actor, found at Palestrina.

232. Fluted vase in white marble in the shape of a crater, on two cippi each bearing an inscription.

In the rectangular niche in the wall:

233. Female statue restored as * **Demeter** (Ceres). The head is ancient but does not belong to the statue and reproduces the features of some personage.

The arms are modern.

Between the pilaster and the column of the arch:

234. * Candelabrum in marble with a twisted trunk surrounded at intervals by acanthus leaves and with two doves carved on

it near the top. The quadrangular base shows in bas-relief: **Zeus** (Jupiter), **Athena** (Minerva), **Apollo** and **Aphrodite** (Venus).

It was found in the excavations of Otricoli. The upper part of the trunk near the bow, part of the base and the figure of Apollo are restored. The figure of Aphrodite is quite modern.

235. Vase in granatite (a kind of marble coming from Civita Castellana), made by order of Pius VI like No. 236. It stands on an altar in the shape of a tripod.

The altar like that under No. 236 was formerly half walled in the church of Sta Maria della Stella on the way from Albano to Ariccia and was used as a font for the holy water. The upper part is restored with stucco.

To the left.

249. Tazza in black porphyry with a base in red porphyry on an inscribed cinerary urn, which stands on a drum of a column in cipollino supported by a round altar in palombino with bucrania and festoons in bas-relief, among which is a sacrificial scene. Two inscriptions round the altar, one on the upper edge, the other on the base, bear the names of the dedicators who were *mag (istri) . de . duobus . Pageis . et Vicei . Sulpicei*.

In the rectangular niche:

248. Statue of a woman with the head of **Lucilla** (the wife of Lucius Verus) as Aphrodite (Venus).

The statue was found near Tusculum, the head in the excavations of the Orto dei Mendicanti behind the Basilica of Constantine under Pius VI.

The fore-arms are modern.

247. Vase in red Oriental granite on a funerary altar dedicated to Silvanus, a youth who died when sixteen years of age, by *C. Petronius Secundinus*, his father. The altar stands on another dedicated to Mithras. (*Soli . Invicto . Mithrae*) by a freedman of the Emperor.

245. Vase in white marble, in the shape of a crater, with many decorations among which are bas-reliefs with sea-divinities and monsters. It stands on a round altar decorated with winged genii holding round it a festoon of flowers.

On a bracket at the left of the window:

246. Statuette of * **Pan**, as a youth with a vase in his right hand. It is derived from an original inspired by the Doryphorus of Polyclitus which was highly appreciated and often reproduced by ancient artists. The attribute of the vase has been placed instead of the syrinx or Panpipe which shows that the statuette was used as fountain.

It was found in 1785 in the excavations of Roma Vecchia on the via Appia. The nose, the left arm, the right thigh, the left foot and part of the pilaster and base are restored.

On the window sill:

242. Statuette of a boy offering something with his right hand.

243. Small statue of **Ganymede** with the eagle and a vase which probably was meant to decorate a fountain like the statue of Pan N.º 246.

It was formerly in the possession of the artist Francesco de Sanctis.

In the base underneath:

243 A. Fragment of an * Hellenistic bas-relief representing a small Satyr drinking from a cup which, as is proved by other representations better preserved, is given to him by a Nymph.

It was found on the side of the Palatine towards the Cirenus Maximus and was formerly in the villa Albani.

The right arm, the left hand, the cup, the tail, the hips and the right foot are restored.

244. Statuette of **Heracles** as a boy with a lion-skin on his head and holding a wine-skin.

Only the head and the upper part of the bust are complete and ancient: the rest is made of ancient fragments joined together.

On a bracket at the right of the window:

240. Statuette of a young * **Ethiopian** slave, holding the instruments for the bath or the palestra; the strigil, the vase for unguents hanging from a ring on his left arm and a sponge in his right hand.

It was bought under Pius VI. The right hand with the sponge and other fragments of no importance are restored.

In front :

241. White marble vase in the shape of a crater, of modern workmanship except a fragment in bas-relief representing a dancing Satyr between two warriors with a shield.

The fragment was found in the excavations of Ostia in 1796 by Fagan, the English Consul.

239. Bowl in green serpentine with the base in jasper on an altar dedicated (from some vision during sleep) to Aesculapius (*ex viso Asclepio*) by T. Flavius Antyllus: under the altar a funerary cippus with an inscription dedicated to a veteran who died at sixty-three years of age, after a military service of thirty-five years.

In the rectangular niche:

238. Female statue with the head of **Hera** (Juno) holding a patera in her right hand.

The head is ancient but does not belong to the statue: the right arm is restored.

Between the pilaster and the column of the arch:

237. Candelabrum showing in its rich decoration the influence of Alexandrine baroque metal chasing.

The upper part of the trunk near the tazza and the lion's paws on the base are restored.

236. Vase in granatite like No. 235. The altar in the shape of a tripod comes from S. Maria della Stella, like the altar No. 235.

COMPARTMENT VI.

To the right.

38. Statue of ** **Artemis** (Diana) which formerly stood in the Braccio Nuovo, derived from a type of the school of Praxiteles: but the head fitted on the bust, shows an ideal type of the school of Phidias.

It was found near the harbour of Trajan. A fragment of the head over the right ear, the arms, the back as far as the girdle, the side as far as the right arm-pit and other small fragments are restored.

On a bracket to the right of the window:

251. Statuette of a funerary genius with the torch reversed. It has been interpreted as **Hypnos** (Sleep).

In front of the window:

253. Sarcophagus with ** bas-relief representing on the front (the angles of which are terminated by two funerary genii) Endymion to the left, slumbering on the lap of Sleep while the Moon, preceded by Eros with the torch, has alighted from her car and is admiring him: two winged genii, perhaps Hesper and Lucifer, lingering behind, look at the car and hold the horses; another winged female figure in front of the car perhaps represents one of the Hours; behind her we see a shepherd asleep. On the sides two shepherds with a dog and a sheep are seated under a pine-tree.

It was found in the vigna Casali outside Porta S. Sebastiano and was given by Cardinal Casali to Pius VI.

Over the sarcophagus:

253 B. Small statue of a boy with a crocodile in his hand and cornucopia in his left.

253 C. Female statuette in Parian marble restored as ** **Demeter** (Ceres). We must especially notice the fineness of the work showing the folds of the chiton under the cloak. The study of the drapery and the form of the head confirm the supposition that this statue is derived from an original of the time of Alexander or of the Hellenistic period.

It was formerly in the villa Mattei on the Caelian and was bought by Clemens XIV. The left hand with the ears of corn and the elbows are restored.

253 D. Statuette of a boy pressing a bird to his breast.

On a bracket at the left of the window:

254. Small statue of an armed warrior (Ares?).

255. Large vase in marble decorated in bas relief with ivy-leaves, vine-leaves and bunches of grapes, standing on a small fluted column in paonazzetto.

On a bracket to the right of the niche:

256. Small statue of **Silenus** with a wine-skin on his shoulders. This statue too was probably used as fountain decoration.

It was found in the excavations of Roma Vecchia on the via Appia in 1789. The left arm, the right hand and the legs are restored.

In the rectangular niche:

257. Group representing ** **Ganymede** with the eagle just before the rape. The youth is looking towards the sky and was probably arching his left hand over his forehead. It is derived from an excellent Greek original.

It was found at Fallerona in the Marca d'Ancona. The nose, the arms and feet of Ganymede; the beak, the right wing, the upper part of the left wing and the right claw of the eagle are restored. These restorations are founded on the supposition that Ganymede, with the eagle, was already in Olympus, offering the cup to Zeus.

On a bracket to the left of the niche:

258. Statuette of a child pressing a duck to his breast.

In the corner on the floor:

260. Herm of a **Satyr** wearing a tiger-skin.

In the niche on the right of the door leading to the Gallery of the tapestries:

259. Statue of a dancing **Satyr** with a wild beast's skin fastened on his breast and with the *pedum* (crook) in his right hand.

The legs are restored.

To the left.

37. Female statue which formerly stood in the Braccio Nuovo. The head is ancient but does not belong to the statue (it is perhaps the portrait of a poetess) and has a presumptuous and disagreeable expression.

The statue was found in 1851 on the via Appia and it belonged, according to the inscription on the base (which has been left there) to Pompeia Attica; it was bought for the Museum by Pius VI. The head was formerly in the store room of the Museum.

The laurel wreath, the upper part of the head, the fingers of the right hand and other small fragments are restored.

On a bracket to the left of the window:

270. Statuette of a funèrary genius with the torch reversed as in No. 251.

In front of the window:

269. Sarcophagus with a bas-relief representing the **** rape of the Leucippidae**. In front in the middle we see three girls running away in great terror and on each side of them the Dioscouri who have taken hold of the two daughters of Leucippus; two warriors further to the left are about to fight with each other while on the right another warrior and a woman are escaping. On the corners are represented two winged female figures with wreaths of flowers. On the two sides we see the Dioscouri plighting their troth to the girls.

It was formerly in the villa Mattei and was bought by Clement XIV.

Over the sarcophagus:

269 B and D. Statues of two heroes, one (D) called the statue of **Phocion**.

269 C. Statuette of a **Persian warrior fighting**, a copy in marble of a statuette of the group in bronze presented with other groups by king Attalus I of Pergamum (241-197 B. C.) to the Athenians after his victory over the Gauls, to be placed in the Acropolis and which represented the victory of Marathon. This statuette represents a Persian fallen on his knee trying to parry the blow aimed at him by an Athenian soldier (See fig. p. 274).

It was as early as 1515 in the barracks of the Swiss guard in the Vatican while seven other figures were in the Palazzo Medici now called the Palazzo Madama.

The top of the *pileum*, the nose, the arms, the right leg from the knee downwards, the front part of the left foot and the plinth are restored

On a bracket at the right of the window:

267. Draped female statuette with a cornucopia in her left hand and her right hand raised. (Fortune?).

266. Large fluted vase in marble with a band in bas-relief representing Bacchic genii, standing on an ancient mile-stone of the Emperor Aurelius Valerius Maxentius.

It was found by Fagan, the English consul, in the excavations of Ostia.

On a bracket at the left of the niche:

265. Statuette of an old shepherd with a lamb in his left hand and the crook in his right.

In the rectangular niche:

264. ** Statue of one the **children of Niobe** running to the left while looking in terror to the right. The right arm was probably raised in attitude of terror.

It was found by Fagan, the English consul, in the excavations of Ostia. The nose, the nape of the neck and some small chips are restored.

On a bracket at the right of the niche:

263. Statuette of a child like No. 258.

In the rectangular niche on the left of the door:

265. Statue of ** **Paris** as a graceful youth leaning with his right arm against a trunk and looking pensively in front of him. We may suppose he has before him the three goddesses to one of whom he is to give the apple of Discord.

The nose, the right fore-arm, some fragments of the chlamys, the legs, the supporting trunk and the plinth are restored.

In front:

262. Two-headed herm of Archaic type on a quadrangular ossuary.

Over the door:

Marble bust of Leo XIII between the genii of History and Fine Arts, carved by Comm. Alberto Galli.





THE GALLERY OF THE TAPESTRIES.

This Gallery separated from the Gallery of the Candelabri by a gate and three steps, communicates on the opposite end with the so-called Galleria delle Carte Geografiche and is divided into three compartments by two arches each supported by two columns in porphyry.

Here are exhibited the famous tapestries which were to decorate the lower part of the walls of the Cappella Sistina and which form now one of the greatest attractions of the Pontifical Museums.

The most precious are the first ten placed in the first compartment, generally called the tapestries of the *old school* because they were executed from cartoons designed and coloured by Raphael; they represent scenes taken from the Acts of the Apostles. This great work was completed about Christmas, 1516; the following summer the cartoons were in Brussels in the tapestry-manufactory of Peter van Aelst where all the work was carried out under the direction of Bernard van Orley, one of Raphael's pupils, and on the feast of St. Stephen 1519 seven of them were already hanging on the walls of the Cappella Sistina. For each cartoon Raphael was paid 100 gold ducats and Peter van Aelst had 1500 ducats for each tapestry.

In the second and third compartment are the other tapestries, called of the new school and less highly esteemed than the former. They represent scenes relating to the life of Christ. Those too were executed by order of Leo X in the same manufactory after

cartoons designed by the pupils of Raphael who used some of the sketches of their master; but they were finished and sent to Rome only in 1530, under Clement VII.

These splendid monuments of the art of the Renaissance have been twice lost and twice recovered by the Holy see. The first time was during the sack of Rome in 1527. They were looted by the troops of Charles V and they might have been lost for ever because those barbarians, hoping to draw out the gold of which the tissue was made, began to burn the lower part of one of them, (the blinding of Elymas). Fortunately the results were so poor, that they gave up the barbarous idea; but the greater part of the tapestries were then sold and dispersed; two of them were sent to Constantinople and only under Julius III were they recovered and brought to the Vatican. The second time was during the French invasion at the end of the XVIII century. They were sold by auction along with the furniture of the Vatican in 1798 to a firm of brokers who took them to Genoa and Paris in order to sell them to the Government of the Republic. The negotiations failed owing to the poverty of the state and so Pius VII was able to buy the whole series of tapestries. One of them, of small proportions, representing the coronation of the Virgin was added to the others in 1869.

The cartoons by Raphael were left in Brussels. Seven of them were found in 1630 by Rubens who persuaded Charles I to buy them. They were sent to London after the death of the king, became the property of the state and form now the most precious treasure of the South-Kensington Museum.

COMPARTMENT I.

TAPESTRIES OF THE OLD SCHOOL.

To the right.

1. ** THE CAPTIVITY OF ST. PAUL. — The Apostle in his prison is absorbed in his prayers while the earthquake represented by the half figure of a giant issuing from of cavern who is vigorously shaking the base of the building.

2. ** THE MIRACULOUS DRAUGHT OF FISHES. — While James and John are busy hauling in the Nets, Andrew and Peter run towards the Saviour who is seated and is speaking.

On the dado to the left we see Cardinal de Medici going to Rome for the conclave in which he was elected under the name of Leo X; to the right Leo X seated on his throne and receiving the obedience of the cardinals.

3. * STONING OF ST. STEPHEN.

On the dado we see the entering of Cardinal Giovanni de Medici into Florence as cardinal legate (1492).

4. ** CONVERSION OF ST. PAUL.

On the dado: the massacre committed by the Spanish troops in the taking of Prato (1512).

5. CORONATION OF THE VIRGIN.

It was bought in 1869.

6. DEATH OF ANANIAS.

On the dado: to the left the Gonfaloniere Ridolfi making a speech to the Florentines; to the right Cardinal Giovanni de Medici returning to Florence (1512). On the lateral frieze to the right above we see the arms of the Medici, the figures of Faith, Hope and Charity under each other.

Between the arch separating the first and second compartment:

** BLINDING OF ELYMAS THE SORCERER. — The proconsul Sergius in the middle is looking in horror at Elymas who having opposed his conversion, is blinded by St. Paul.

The lower part of this tapestry was burnt so that the gold might be taken out when it was stolen during the sack of Rome.

To the left.

1. Small tapestry with designs of grotesques perhaps the lateral frieze of one of the tapestries that follow.

After this we see a standard with the embroidered scene of the Crucifixion, one of the gifts sent to Leo XIII on his jubilee (1888).

2. ** THE CALL OF ST. PETER. — Peter kneeling with the symbolical keys is looking forwards the Saviour who is talking to him and pointing to some sheep grazing. At the left the Apostles in a group are looking on in astonishment.

On the dado: to the left the sack of the Palazzo Medici and to the right

the flight of card. Giovanni de Medici (Leo X) from Florence as a Franciscan (1494). On the frieze to the left the four Seasons, to the right the Parcae and two Satyrs.

3. ** THE HEALING OF THE PARALYTIC. — The Apostles St. Peter and St. John, going into the temple, find at the entrance a man sick of the palsy and heal him in the name of Christ.

On the dado: to the left card. Giovanni de Medici (Leo X) taken prisoner in the battle of Ravenna; to the right his escape from prison (1512).

4. ** THE SACRIFICE AT LYSTRA. — St. Paul and St. Barnabas having healed in Lystra one lame from his birth, are considered to be gods and the people prepare a sacrifice in their honour. The two Saints are horrified, and St. Paul is rending his garments in sorrow.

On the dado: to the left St. Paul taking leave of his brethren and leaving Antioch; to the right he is teaching the Jews in a synagogue. On the lateral friezes we see different figures sustaining the arms of Leo X; to the left Day and Night and underneath a sun-dial; to the right Hercules supporting the sky.

5. *** ST. PAUL BEFORE THE AREOPAGUS. — The words of the Apostle are producing on the listeners the most different impressions. In the background we see in perspective different kinds of architecture of the Renaissance.

On the dado: Four scenes from the life of St. Paul: from left to right St. Paul working as a weaver; St. Paul abused and derided by the Jews in Corinth; St. Paul laying his hands on those converted; St. Paul before the tribunal of the governor of Achaia. On the lateral frieze to the right there are grotesque designs and on the lower part (which is torn) the arms of the Grand Constable de Montmorency, with two inscriptions reminding us of the various adventures of these pieces of tapestry.

COMPARTMENT II.

TAPESTRY OF THE NEW SCHOOL.

To the right.

1. Small piece of tapestry representing CHRIST GOING TO CALVARY. It was made after a picture by Raphael now in Madrid.

2. 3. 4. ** THE MASSACRE OF THE INNOCENTS, three pieces of tapestry smaller than the others representing with great force and

contrast of feeling the cruel episode described in St. Matthew's Gospel.

5. THE CALL OF ST. PETER. — It is a copy in smaller proportions of the tapestry of the old school No. 2 to the left.

To the left.

1. CHRIST APPEARING TO MARY MAGDALENE AFTER HIS RESURRECTION.

2. Christ appearing at Emmaus. It represents the moment when the Saviour is recognised by his disciples on his breaking the bread.

3. THE PRESENTATION OF CHRIST IN THE TEMPLE.

4. ** THE NATIVITY OF CHRIST AND THE ADORATION OF THE WISE-MEN.

5. THE ASCENSION OF CHRIST.

6. ** THE ADORATION OF THE MAGI. — This is a somewhat gorgeous representation, but of great vigour. In the group to the left of the Magi and their train is represented with great efficacy the expectation of the Messiah by the Gentiles; in the group to the right are represented the Jews among whom the faith in the Messiah is not so general.

COMPARTMENT III.

To the right.

Tapestry which used to be behind the throne of the Pope. It is an allegorical composition representing above, Religion standing on the Earth with Justice and Charity at her sides. Two lions below are supporting the standard of the Church.

To the left.

1. ** RESURRECTION OF CHRIST.

2. THE APOSTLES WITH MARY AT SUPPER ARE RECEIVING THE HOLY GHOST.



Bust of king Mentuhotep (11th Dynasty).



A SHORT ACCOUNT OF THE EGYPTIAN MUSEUM.

(Open every Tuesday and Friday).

The principal entrance to the Egyptian Museum is in the sala « a Croce Greca » and more precisely at the beginning of the stair-case which leads to the Gallery of the Candelabri and to the Etruscan Museum; and its divisions correspond in the lower stories to those of this last museum.

The Egyptian museum of the Vatican was founded by Gregory XVI and opened in 1839, and its monuments were placed in the different rooms under the direction of P. Luigi M. Ungarelli, a Barnabite, an expert egyptologist, one of the first followers of Champollion in Italy. The decoration imitating the Egyptian style was carried out after the designs of Cav. De Fabris who was then the Director of the Pontifical museums.

The Vatican collection of Egyptian antiquities was formed of some monuments already in the Vatican and Capitoline museum, along with others from Hadrian's villa and from various private collections; and other objects bought in Egypt or brought to Italy by the missionaries. A few objects have been presented by the Egyptian government and by private persons in these last years.

We shall mention briefly only the most important monuments placed in this museum; this will suffice for those who can dedicate but a short time to this collection ¹.

¹ The visitor who desires a detailed account of this collection may purchase at the entrance to the Museum the *Catalogue of the Vatican Egyptian Museum with the translation of the most important hieroglyphic texts* (with plates) by ORAZIO MARUCCI (Rome, 1902).

A short, but complete guide to this Museum taken from the above mentioned catalogue and with all the latest changes is almost ready. It will also explain the texts of the most important inscriptions.

FIRST ROOM, CALLED THE ROOM OF THE SARCOPHAGI.

At the right and left of the entrance are placed three sarcophagi in black basalt with hieroglyphic inscriptions beautifully cut belonging to the Saitic period (sixth century B. C.). On the wall at the end of the room and on the wall at the entrance we see in glass-cases two mummy cases with their lids in sycamore wood. They are decorated with beautiful symbolical funerary paintings belonging to the 22nd dynasty (tenth century B. C.).

SECOND ROOM, CALLED THE ROOM OF THE STATUES.

(It includes figures of Kings and inscriptions with royal names).

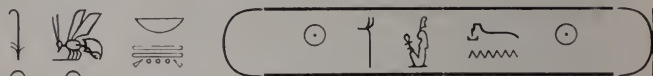
25 A. Bust of king Mentuhotep of the 11th Dynasty (more than 2000 years B. C.). It is the most ancient royal piece of sculpture of this museum.

(See the reproduction p. 280).

8. 26. Two large statues of the goddess Sechet with an inscription belonging to the period of Amenophis III (11th Dynasty, fifteenth century B. C.).

22. Fragment of a statue of the great king Rameses II, seated, (19th Dynasty, thirteenth B. C.). It is generally admitted that this statue represents the Pharaoh who persecuted the Jews and the one in whose reign Moses was born.

We shall give here as an example of the hieroglyphic writing the two royal cartouches with the name and surname of this famous Pharaoh, carved on this monument:



The king of Upper and Lower Egypt, the lord of the two countries, (powerful Sun of justice chosen by the Sun).



The Son of the Sun, the lord of the Crowns (Rameses loved by Ammon).

17. Colossal statue of Queen *Tuaa* the mother of Rameses II.

16. 18. Two crouching lions once part of the monument of Nektanebo II, the last of the Pharaohs (fourth century B. C.).

12. Colossal statue of Ptolemy II Philadelphus, the founder of the great library of Alexandria (third century B. C.).

It is placed between the statues of Arsinoe, his wife, and of another Egyptian princess.

ROOM OF THE NAOPHORUS.

13. Statuette of an Egyptian priest, a naophorus (the bearer of a small temple). The robe of this personage is entirely covered by a long hieroglyphic inscription with a historical text of great importance recording the conquest of Egypt by Cambyzes in 525 B. C.

This statue may be considered the most remarkable monument of the museum and a transcription and translation of its hieroglyphic text along with a photograph can be found in the above-mentioned official catalogue ¹.

In the same room must be especially noticed the following objects:

87. Fragment of an altar with the royal cartouches of Thothmes (18th Dynasty).

Other statuettes of kneeling and standing *naophori*.

A collection of funerary vases for entrails of the embalmed corpses. (They are the vases commonly called canopic).

HEMICYCLE.

Entering the room we see immediately on the right under a glass:

A mummy case with a gilt face belonging to a noble Egyptian lady of the last Saitic period.

¹ O. MARUCCHI, *Catalogo del Museo Egizio Vaticano* (p. 81-100).

By the wall in perpendicular glass-case:

Beautiful mummy case of a woman of the Roman period, found in the excavations of Antinoë

At the left passing through the hemicycle:

Mummy cases and sarcophagi. In one of these cases there still lies the mummy, very well preserved, of a woman of the Saitic period (sixth century B. C.) (139).

In the large glass-case in the middle of the hemicycle (141) we see the most ancient monument of all this collection; the sepulchral stele of the keeper of the large pyramid of Cheops (4th Dynasty, 4000 years B. C.) which was given to Pius X by Cav. Pelizius, the consul of Spain in Cairo and brought from Egypt to Rome in 1904 by O. Marucchi, the Director of this museum.

In front of the case has been placed the model of that large pyramid mentioned in the above-mentioned stele.

130. At the end of the hemicycle is placed an important stele with inscriptions relating to the famous Queen *Ra-ma-ka* of the viii Dynasty.

SMALL ROOMS.

After the hemicycle come four smaller rooms where are kept the monuments of minor proportions with small objects and papyri.

In the first room are the sacred objects, that is to say the statuettes of the different divinities, the charms and the objects of the Egyptian religion.

In the second are the small funerary monuments, among which is the large collection of the funerary statuettes once placed in great number inside the tombs, it being superstitiously believed that they helped the soul of the dead person. Among the charms must be especially noticed a precious scarab with an inscription in honour of Queen *Tii*, the wife of Amenophis III and the mother of Amenophis IV (18th Dynasty).

In the third and fourth room is placed the collection of the papyri in hieroglyphic, hieratic and demotic characters. The greater part of these papyri includes the text of the famous book of the dead of the ancient Egyptians; the text preserved is a hieroglyphic papyrus representing the judgment of the soul at the tribunal of Osiris. Another remarkable papyrus includes a text of magical exorcisms. It is written in the hieratic character and here and there are inserted some deprecativæ formulæ in red letters.

Before leaving the museum from the next room let us return to the room of the Naophorus to look at a collection of monuments which, for a chronological reason, must be seen after those of the ancient Egyptian art; so let us enter for a moment the

ROOM OF THE MONUMENTS OF IMITATION.

This room includes many important pieces of sculpture made during the Roman period which imitate the ancient Egyptian monuments. These monuments come for the most part from the villa of Hadrian near Tivoli where the Emperor had collected some genuine Egyptian monuments adding to them others that he had caused to be imitated from the Egyptian style.

The most important statues in this room are; the statue in front of the wall at the end of the room representing Antinous, the famous favorite of Hadrian and the other, a personification of the river Nile which stands between the two doors.

In this same room is kept a cast of the famous bilingual inscription called the Rosetta Stone which was used by Champollion to decipher the hieroglyphic writing.

In the opening of the window are collected some stelæ of Coptic art, that is to say of ancient Christian Egypt.

Those who wish to go to the opposite part of the museum to the Chiaramonti museum and into the Borgia apartment, must go back to the room of the papyri which leads to the last room of this museum.

Those who wish to go out by the principal entrance of the Egyptian Museum need not go back to the room of the papyri and may leave out the visit to the last room.

The last room of this museum does not include any Egyptian antiquities but a small sample of other Oriental antiquities. There are some Assyrian bas-reliefs and some cuneiform inscriptions of the period of the Sargonids (ninth-eighth century B. C.) and an inscription in Nabataean character of the first century A. D. Above, in the walls are set some Cufic sepulchral inscriptions (written in Arabic) of the twelfth and thirteenth centuries A. D.

The door of this last room leads to the staircase which separates the Pio-Clementino from the Chiaramonti Museum.





GREGORIAN ETRUSCAN MUSEUM.

(Open every Tuesday and Thursday).

It was founded by Gregory XVI in 1836 with the objects from the excavations made in the territory of Southern Etruria from 1828 onwards and with other treasures formerly exhibited in the rooms of the Vatican Library. The acquisition which gave the Museum the greatest celebrity was that of the Regolini-Galassi tomb from Cervetri (the ancient Caere) found in 1836.

The Museum is generally called Etruscan, but it ought to be called *antiquarium* or Museum of antiquities because the Etruscan objects represent only one part of it and the rest contains Greek and Roman antiquities. It consists now of twelve rooms.

I.

The first room is used as a hall. We must pass through it beginning at the door on the right leading to the second room and ending at the door on the left leading from the twelfth room to the first.

It includes three sarcophagi. The one on the right of the entrance is in travertine and still bears some traces of colouring on the rich figure lying on the lid, and on the bas-relief of the front; it was found at Cervetri and it represents perhaps a bridal procession. The one in *nenfro* in front of the entrance represents the massacre of the children of Niobe and was found at Toscanella; the lid in terracotta with a half-recumbent woman on it wearing earrings, a necklace, bracelets and rings, does not belong to this sarcophagus.

The one on the left in peperino also comes from Toscanella and represents a magistrate in the biga preceded by his guards (the lictors holding the fasces). The two horse-heads on the floor stood at the sides of the door of a tomb at Vulci.

II.

Ossuaries in alabaster or travertine coming for the most part from the territories of Volterra and Chiusi. The most remarkable is the one placed at the end of the room (No. 56) clearly showing the characteristics of Greek art. On the lid were carved the husband and wife, but the bust of the man is wanting; on the front is represented the myth of Oinomaus and Pelops: on the sides are two winged funereal genii.

The two ossuaries at the two sides of the door leading to the third room are remarkable also; the one to the left (No. 61) is carefully executed and represents in front the Rape of Helen; the one to the right, roughly carved, represents the sacrifice of Iphigenia.

On the brackets all round the room are placed heads in terracotta which were placed in the tombs, or, as *ex-voto*, in the temples. The most characteristic is the last on the left of the window.

III.

In the middle:

Sarcophagus in peperino with a figure lying on the lid and the four sides of the lid decorated with bas-reliefs. On the front is represented the story of Orestes, the murderer of Aegisthus and Clytemnestra, his mother; on the opposite side is represented the story of Oedipus and Eteocles and Polyneices, his children.

Along the wall to the left:

Marble ossuary (No. 106) with a figure lying on the lid and inscription engraved in front; then an opisthographic grave-stone in travertine bearing on both sides a bilingual Celtic-Latin inscription: *Co[i]sis | Drutei · f · frater · | eius · | minimus · locar[it] · et · statuit | Aleknati · Trut[i]kni · karuitu | artuas Kois[s]is · T[rut]iknos.*

Along the wall to the right:

Sepulchral monument in the shape of a small round temple with an inscription engraved on the architrave; [*Eka*] *s'uθi: Θανχvι-lus; Mas'nial.*

IV.

This room contains a collection of terracottas mostly placed as decorations; some others represent votive gifts, and others are cinerary urns which come from Chiusi.

The most remarkable pieces are:

On the wall to the left:

A ** frieze in relief, supposed to come from Cerveteri.

On the base along the wall facing the window:

** Sarcophagus of Adonis (No. 215) so-called from the figure of the youth lying on his couch in hunting boots; he has a wound in his left thigh and a dog is crouching before him.

It was found at Toscanella.

In the middle:

Statue of a Hellenistic type of * **Hermes** (Mercury) found near Tivoli with other fragments: No. 211. 234. 266.

At the sides of this statue we see two lids of sarcophagi in terracotta, found at Toscanella and representing the two dead persons wearing their ornaments and lying on their funereal couch.

V.

Here begins the splendid collection of Greek vases placed on marble tables all round the room. It continues to the eighth room.

The first seven vases are of Corinthian manufacture; then come the Archaic Attic vases with black figures among which (No. 10 A) an * amphora with the signature of the artist, Nicosthenes, and many others in which Dionysus often appears among Satyrs and Maenads.

In the middle of the room a * Corinthian *deimos* (No. 34) on a high foot, painted with bands of real and fantastic animals; one of the bands represents the hunting of the wild boar.

VI.

The frieze around the walls above was painted with the coat-of-arms of Pius IV and with mythological and allegorical scenes ascribed to Pomarancio. Over the doors are set three mosaics found at S. Sabina on the Aventine.

Some more Attic amphorae and then black figured hydriae. The most important vase is the *** amphora No. 78 on the drum of a column in the middle of the room. It bears the signature of Exekias, an Athenian vase painter of the second part of the vith century and it represents on one side Ajax and Achilles playing at dice, on the other Castor and Pollux returning to their father's house.

We must also notice the fine panathenaic amphorae on the bracket between the two windows; two of them represent the foot-race, one the biga-race, another the quadriga-race, the fifth the throwing of the discus. The amphora in the corner between the window and the door of the viith room represents two comic scenes of a purchase and sale of oil; some Greek phrases are painted on it.

In the window recess, temporarily placed in the middle:

Five small urns in terracotta with their contents, of the first iron age, found in some shaft-tombs discovered in the territory of the ancient Alba Longa (near Castel Gandolfo) in 1817. They still contain the remains of the cremation and are in the shape of the huts of the first inhabitants of Latium, and are therefore called hut-urns.

The largest vase in the shape of a dolium, in the middle of the window, contained a small urn with the remains of the deceased; it was closed with a lid and stood at the bottom of a tomb, filled with earth and gravel. The other hut-urns were placed in the same way.

VII.

This is a semicircular gallery placed in the large niche at the end of the Cortile della Pigna. In this and in the next room are placed the red figured Greek vases representing at first the most flourishing period and then the decay of Greek art.

The most important specimens are:

Just as one enters, to the right, on the shaft of a column:

Amphora (No. 136) already restored in ancient times with bronze clamps. It represents on its principal side a winged Victory giving drink to a warrior.

Further on the right, on the shaft of a column on the left of the first window:

* Amphora (No. 134) representing Hecuba giving drink to Hector armed and ready to fight, while Priam is weeping to the left.

On the marble tables along the wall to the left:

Large ** amphora (No. 84) with the whole figure of Achilles in cuirass and bearing the lance; his youthful head is designed with the greatest delicacy.

In the following niche:

Large amphora with volutes (No. 89) of Apulia. This and other similar amphorae had been especially made to decorate funerary monuments. The figures engraved on these vases generally represent youths and girls bringing their offerings (ribbons, baskets and flowers) to the dead. On the principal side is represented a small temple and underneath a battle; on the opposite side we see a decorative flower under a tomb in the form of a shrine.

Father on, on the marble shelves:

Large amphora (No. 93) representing the meeting between **Hercules** and **Athena** (Minerva) who are clasping hands and saluting each other with the Greek word: χαῖρε.

** Hydria (No. 97) on which is represented **Apollo** citharædus seated on a large winged tripod gliding over the sea, among dolphins bounding over the waves and other fish gliding along the surface of the water.

In the niche:

*** Crater found at Vulci (No. 103) representing the birth of **Dionysus** (Bacchus). It is the most precious vase of this collection and perhaps unique on account of its beautiful colouring.

On one side we see **Hermes** (Mercury) bringing the child **Dionysus** wrapped in a red cloth to the old **Silenus** seated on a rock; at the sides, two nymphs are looking at this scene. On the back of the crater we see a nymph or a muse seated touching her lyre while another is standing before her with another lyre; the third, wrapped in her cloak, seems to be about to dance.

On the last part of the marble shelves:

Vases of south Italy the most interesting of which is a ** crater with a comic scene on it (No. 1211). We see a woman at a window; to the left **Zeus** (Jupiter) as an old man on a stair-case, looking towards her; to the right **Hermes** (Mercury) with the petasus on his head, the caduceus in one hand and a small lantern in the other.

On the wall at the end of the room, on the shaft of a column:

** Amphora of Apulia, with volutes. On the principal side is represented **Triptolemus** on the winged car drawn by serpents, while **Demeter** (Ceres) with a torch in her left hand is offering him ears of corn. Besides those two, there are other supplementary figures: **Hecate** (?) behind Demeter; **Zeus** (Jupiter) **Hermes** (Mercury) above; to the right **Hera** (?) and one of the **Hours**(?) holding a wreath of flowers to **Persephone** seated below.

VIII.

On the walls above hang the copies of the famous paintings of the tomb at Vulci discovered by A. François in 1857, the originals of which are now in the Torlonia Museum in the Lungara. In the three compartments to the left are represented: Ajax seizing Cassandra, then Phoenix and Nestor, then the deadly fight between Eteocles and Polynices. In the compartments in the middle: to the left the Trojan prisoners sacrificed at the funeral of Patroclus; to the right **Mastarna** (Servius Tullius) loosing the bonds of **Caile Vipinas** (Caeles Vibenna) and three warriors slaying three others, probably prisoners of war. On the compartments to the right we see first a scene of murder, then a scene of auspices, last of all Amphiaraus and Sisyphus.

In the niche at the end of the room is the bust of Gregory XVI by the sculptor Giuseppe Fabris.

On the marble shelves all round the room are placed several models of Greek pottery of the last period and several imitative vases of Southern Italy and Etruria.

In the corners, on turning pedestals, are placed four amphorae of Apulia.

The most important treasures of this room are the tazze (lat. *paterae* gr. *κύλικες*) collected in the two large glass-cases in the middle. They are placed in chronological order; in the first glass-case to the left are placed the more ancient cups, almost all with black figures; among those must be especially noticed in the first compartment, above, a *** Cyrenaic cup on the background of which is represented probably the punishment of **Prometheus** (or the punishment of Tityus and Sisyphus etc.).

In the second glass-case to the right are placed the red figured tazze from the most perfect to those belonging to the worst period of decay. We must notice among the first; above, a cup in the interior of which is represented * **Oedipus** before the Sphinx; another cup with **Aesop** (?) with a dog and on the lower shelves two ** cups with scenes of the palaestra treated with insuperable fineness. Then the cup with the scene of ** **Jason** vomited forth by the dragon, the cup signed by the painter Brygos with scenes of drinkers, etc.

On the lower shelf of these glass-cases are placed other vases, especially amphorae, from those in Ionian style, on the left, to the imitative vases of the Etruscan period on the right.

In the glass-case near the middle wall are exhibited vases of smaller proportions, different epochs and different shapes. We must especially notice.

In the first compartment to the left an *** *oinochoe* on which is represented **Menelaus** menacing Helena with his drawn sword. She is running to take refuge near the statue of **Athena** (Minerva) while **Persuasion**, **Love** and **Aphrodite** are calming with their presence the anger of the husband. Each figure is marked with its name.

Then come some two-faced vases (*rhyton*); in the middle two amphorae of Nicosthenes, below several Corinthian vases and in the last compartment to the right an ** *oinochoe* with scenes of cock fighting.

In the two smaller glass-cases, in the middle, are placed some glass vases and some fragments of coloured glass pastes.

Returning by the preceding room to the sixth in which is the amphora of Ezechias, and going on through the door to the right we enter the ninth room.

IX.

In this room are collected objects in metal; bronze, gold and silver. The frieze on the wall, above, was painted by the brothers Taddeo and Federico Zuccaro and represents scenes of the Old Testament.

Among the bronze objects we must notice:

The statue of **Mars** found at Todi in 1835 with this inscription on the fringe of the cuirass: *Ahal Trutiois dunum dede.*

The ** biga of which are still well preserved the decorations of the wheels and pole.

To the right of the biga; the arm of a large statue of **Neptune** (erected in the harbour of Civitavecchia), which was leaning against a dolphin of which the end of the tail at the left side of the biga remains.

Two cists or baskets in front of the furthest windows of this room.

A child with an inscription engraved on his left shoulder, in front of the window in the middle.

Another child in the corner to the left of the door towards the tenth room.

Candelabra, tripods, brasiers, amphorae and different kind of vases on the marble tables all round.

Shields, arms, armour and a rich collection of mirrors on turning tablets are fixed all round on the walls.

The gold and silver objects are placed in two glass-cases:

Among the gold and bronze objects are included some belonging to the Regolini-Galassi tomb which are to be transferred to another room; therefore we do not indicate them here: they are exhibited in the upper part of the glass-case standing in the middle of the room. In the glass-case in the corner to the left of the door leading to the corridor of the tenth room are exhibited small gold and silver vases belonging to the Roman period:

one of them comes from Sardinia and the others from the excavations of the temple of Apollo at Vicarello, on the lake of Bracciano.

By a corridor where we see a glass case with small bronzes coming from Ostia, and some water pipes we enter the tenth room.

X.

The frieze above was painted by Pomarancio and represents the story of Nabuchadnezzar. Under it hang copies of paintings of Etruscan tombs. This room, which is to contain the materials of the Regolini-Galassi tomb, is temporarily closed.

XI.

This room is called *Leonina* because it is formed for the greater part, of the Falcioni collection from Viterbo, bought for the Museum by Leo XIII in 1899. The unfinished frescoes are of the time of Pius IV and were found while the room was being arranged. This room also is temporarily closed.

The most important objects are those in gold on the two shelves in the middle of the glass-case near the wall at the end of the room and among them are some rings and earrings of Greek art; on the lower shelf a wreath and a bracelet of the fifth century B. C.

On the marble table to the left of the glass-case are four ossuaries in terracotta (of one only some fragments of the front remain) found in a small tomb in the territory of Chiusi in 1902. On the other tables there are several Greek and Italic vases, mostly coming from the collections of the Vatican Library.

In the two glass cases under the window are placed several small objects and some fragments in terracotta and bronze.

XII.

We enter this room by the ninth room, by the door to the right of the bronze biga.

In the middle there is a glass-case with some bronze vases mostly from Bolsena. We must especially notice among them

the handles, the edges and the feet of those vases, of perfect Greek art.

In the glass-case under the window are placed some objects in ivory.

In the wall in front a room has been made reproducing a common type of a tomb in the shape of a room. Inside we see three couches; on them was sometimes placed the corpse with funeral utensils belonging to it.

Leaving this room we return to the first room and thence to the entrance to the Museum.





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